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MANUAL FOR TEACHERS

TO ACCOMPANY

A HISTORY OF ENGLISH LITERATURE

BY

WILLIAM ALLAN NEILSON

AND

ASHLEY HORACE THORNDIKE

New York

THE MACMILLAN COMPANY

1921

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TO ACCOMPANY

HISTORY OF ENGLISH LITERATURE

BY

WILLIAM ALLAN NEILSON, Ph.D., LL.D.
President of Smith College
Formerly Professor of English in Harvard University

AND

ASHLEY HORACE THORNDIKE, Ph.D., L.H.D.
Professor of English in Columbia University

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MANUAL FOR TEACHERS

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HISTORY OF ENGLISH LITERATURE

THE STUDY OF LITERATURE

The difficulties that beset the author and afflict the user of an elementary history of English Literature are due in large part to the richness of the subject. From the dawn when Anglo-Saxon literature passed from the oral to the written word down to our own time, twelve hundred years have passed, each with its harvest of poetry and prose, until now the accumulated mass—even of what has proved worthy to survive—is far beyond the grasp of the ordinary student. The courage to face this fact and to make a rigorous selection among the thousand claimants to notice has been rarely found among the makers of textbooks. As a result, the great names have run the risk of being swamped, and have actually failed to get their due emphasis; while the reader's memory has been burdened with an excess of detail relating to minor figures with whom there is neither necessity nor opportunity for further acquaintance. What the student needs to do on his first survey of this field—and indeed for a long time afterwards—is to gain some familiarity with the authors and works that are the best in their kind, and to be content to ignore all others, except so far as they serve to explain the sources of the models the greater men have used or the range of the influence they have exercised.

Great men and great books

The purpose of the study of the history of a literature, even at the stage of the first survey, is a complex one. The first and most important element is that which relates it to the study of literature itself; and it cannot be discussed without a clear understanding of what the student may hope to get out of books. The time-honored phrase, "to edify and to delight," is still comprehensive enough, great though the changes have been, from period to period, in the conception of

460018

how the edification and delight are to be imparted. The old idea of the moral power of literature as dependent on models to imitate, awful warnings, and the exhibition of a justice well called "poetic" because it did not correspond to experience, has given place to a realization that literature is a substitute for actual living and a supplement to it. Books are valuable because they increase the amount of our life, refine its quality, and increase its intensity and significance.

An enlargement of life

> *"We see first when we see them painted, things*
> *We've passed a thousand times nor cared to see,"*

and so with things we see first when described in books. Their meanings begin to emerge, we perceive their likeness and unlikeness to what we have observed and experienced, and our range and our personalities are enlarged. We know better than before what men are like and how the world goes. Something of this sort is the modern conception of "edification" through literature.

This process itself has in it an element of delight, but the pleasurable side of literature is more specifically a matter of the senses and the imagination. The music of the melody of verse and the cadences of prose, the appeal to the mind's eye of noble form and rich color, the sensuous thrill obtained from the imaginative description even of things touched and tasted and smelled, are all part of the aesthetic side of literature, as are the enjoyment of well-built structures, of proportion and symmetry, of just discrimination and selection of the significant features of men, of nature, and of society. For the two aims of edification and delight are not opposed but harmonious, and frequently are served by the same qualities and devices.

The enjoyment of beauty

Now before literature can accomplish these purposes it must be understood, and the prime object of studying its history is to help to make the literature itself intelligible. Produced by men from all classes of society, often in periods far remote from our own, and expressive of all kinds of temperament, literature demands much information before it conveys to the reader of today what it meant to its authors. Consequently we turn to the history of literature to learn the personality of writers, the atmosphere in which they lived, the audiences which they addressed, in order that the words they employed may signify the same to us as to them. One of the first benefits, then, of the study of the history of literature is to help to cancel the disadvantage under which the reader labors from his remoteness from the author in space and time and social surroundings.

Knowledge and appreciation

The study of the history of literature, besides being part of the study of literature, is also a part of the study of history. It is a chapter, and one of the most important, in the history of human culture. Men have expressed themselves in pictures and statues and buildings as well as in wars and constitutions, but nowhere so articulately as in books; and through books we gain an entrance not only into the life of individual authors but into the life of nations and epochs. For young people literature affords the most interesting approach to an understanding of the course of civilization. It touches on every side the life and thought of the past and it records the progress of mankind. No study is more surely cultural, for it opens to the mind a view of "the best that has been thought and said," a history of the human spirit.

History of civilization

What men have thought and felt, suffered and enjoyed, is brought to us, with infinite application to our own life, personal and social, today. The history of English literature offers a searching commentary on the literature and on the life of the present. It has no pages which do not offer some application for our reading and thinking and for our conduct. Literature is not merely a collection of books to be admired, it is a long continued and continuing activity which affects every nation, every epoch, and every person. The great ideal for teacher and for textbook is to give to the knowledge and the delight which come from literature a vital significance in the student's preparation for life.

Vitality for the present

THE TEACHER AND THE TEXTBOOK

How is the teacher to follow these large and ideal aims in the use of this textbook? Manifestly not by any single rigid method, but by a flexible adaptation of methods to the subject matter and to the needs of the class. The HISTORY, to be sure, is a unit and might be read as a whole by the student without any guidance from the teacher. It is divided into chapters, and each chapter is provided with an apparatus in order that both teacher and pupil may be aided in their mutual task. In some chapters the pupil will need a different kind of guidance from that demanded by others. The first two chapters, for example, deal with a long period in which the total amount of literature is small and only a small portion of it interests young people. Instead of being confronted with these chapters as something to be studied and memorized at home, the student should be introduced to them in the class. Let them be read and studied directly under the teacher's supervision and with the teacher's aid. Let the

Flexibility of method

unfamiliar names be pronounced first by the teacher, and let the opening chapters be explained and understood as a preface and introduction to what is to follow.

At the beginning

A few class hours of sympathetic coöperative study between teacher and class are most helpful with almost any subject and especially with the history of English literature, which must necessarily begin with the centuries most remote from the pupil's ordinary interests. Furthermore, this introductory class-room study is most desirable with any new textbook. Was enthusiasm in a subject ever aroused by the curt injunction, "Buy such and such a book, and prepare the first ten pages"? Is not the teacher's aid more helpful applied at the beginning of a book than anywhere else? Let us look the book over together in the class. What is its title? Just what does that mean? Who are the authors? What do we learn from the Table of Contents? Is there a preface? Let us hear it read aloud. And when we come to Chapter One, let us examine not only its contents but its form, its arrangement, its divisions, its marginal headings, its summary. The class may be prepared at the outset for an intelligent use and enjoyment of the book. Don't introduce the HISTORY as a taskmaster, but rather help the class to an acquaintance with it as a companion and guide.

Four aims

The aims which have been set forth for the teaching of the history of literature may be scrutinized again with their application to the HISTORY. First, it has to do with literature itself. There should be no such thing as the teaching of the history of literature apart from teaching literature. Second, it has to do with history, not merely political history, but the history of civilization. Third, it has to do with biography, for our interest in books can only rarely be separated from our interest in the men who wrote them. Fourth, it has to do with the present time, for the literature of the past has a vital meaning for the youth of today.

1. Literature

The HISTORY teaches literature, but it selects the great men and the important works. A large proportion of its pages are devoted to the analysis and interpretation of the individual books and poems which high school pupils ought to read. It seeks to aid the enjoyment and appreciation of the best. There is very little space given to names and titles and contents that are of interest chiefly to the scholar and the specialist. Take, for example, Chapter XV, on MID-NINETEENTH CENTURY POETRY. This is not a chronicle of dates and facts but a history of the poetry of the period in terms of the particular poems that are usually read in high school and which ought to be read and appreciated by everyone. In some periods the proportion

of the literature that can be read by young people is smaller and cannot receive as prominent a place as in Chapter XV, but everywhere the effort is made to connect the history of literature with the pupils' actual contact with literature. The teacher can do what the textbook cannot — find out what the class has read in the literature of a period, what it remembers, and how much more it ought to read. Then every sentence in the HISTORY can be connected with this reading.

Selections

It is better to read whole books than selections, but in many cases both an acquaintance with an author and an interest in further reading may be conveniently made through selections. There are many in the HISTORY and many others may be provided by the teacher. Reading aloud by the teacher in the class is good for both teacher and pupils. This applies not only to the interpretation of poetry but also to prose selections. An hour may be profitably spent in reading and commenting on selections from Anglo-Saxon Literature, Old Ballads, Pepys's Diary, The Spectator Essays, Boswell's Life of Johnson, Lamb's Letters. The comments by the teacher and the class will help to connect the reading with the history of literature.

Types of literature

Attention should also be called to the classification of literature by types. The chronological arrangement in the HISTORY is everywhere crossed by a grouping of the main literary types. Thus, the mid-nineteenth century is divided into three chapters, one for poetry, one for the novel, and one for prose. Chapter VII includes a full account of the drama, and Chapter XII of lyrical poetry. It is desirable that pupils should regard these main classes of literature and so form the power to compare drama with drama, lyric with lyric, novel with novel. Exact or subtle definitions and analyses of literary types are, however, of little value for the young reader. Definitions of numerous "types" are indeed given in the HISTORY, but always in order to clarify and explain the use of the term, and the definitions are always accompanied by specific examples. The following partial list of such simple definitions may aid the teacher:

Allegory, page 47, ballad, 61; comedy, 119, see also 87, 88, 182; drama, 118; the familiar essay, 214; exemplum, 35, 50; fabliau, 35, 50; farce, 70, 86, 119; folk literature, 61; folk plays, 66; Gothic romances, 314, 315; history plays, 122, 123; historical novel, 320; interlude, 67; lyrics, 157, see also 10, 35, 104, 105; miracle plays, 67, 69; morality plays, 69, 70; novel, 228; pastorals, 99, 100; romances, 36, see also 34, 35, 102; satire, 189; short story, 427; tragedy 123, 124.

Is not the history of civilization a rather large conception for high school pupils? Possibly, but is it too large for high school teachers of

English literature? Their failure in the past has sometimes arisen from a narrow view of literature that keeps to the interpretation or appreciation of a particular text or author. But in our schools today English is one of the few subjects which can and ought to be genuinely cultural. It is the gateway to art, manners, politics, ideas, to the whole fabric of the past. How much of this can the pupils assimilate and how can it be presented? Pictures are valuable aids, and the numerous illustrations in the HISTORY have been carefully selected with the purpose of adding to the pupil's knowledge of past times, persons, and places. They should be supplemented by photographs and illustrated books. Stories help, and the importance of some person in politics, or the associations of some place in history or literature will often be the better remembered if connected with some anecdote. Accounts of manners and customs will often arouse interest in the ideas of a past epoch. How was a book written in the Middle Ages? How did Chaucer travel to the continent? What were the conditions of life in Stratford in Shakespeare's boyhood? Such detail may come much better from the teacher than from the textbook.

2. History

The historical summaries which come at the beginnings of some of the chapters are to be regarded as frame-work. They should not be memorized but should be used to resume what knowledge the class possesses and serve as a frame-work for added information. A list of kings or a general statement of characteristics may be filled out to any extent that the teacher desires. They are necessary as guide posts to mark the pupil's progress along the road of advancing civilization. In the HISTORY there will also be found brief discussions of some of the ideas, movements, and events which have been of such importance in the world of thought that they cannot be neglected even by younger students of literature. Among such are feudalism (p. 22), chivalry (p. 26), introduction of printing (p. 56–58), renaissance (p. 72), revival of learning (p. 72–77), puritanism (pp. 149, 150), neo-classicism (p. 191), revolution of 1688 (p. 179), rationalism (p. 192, 193), romanticism (p. 257–8), the reform bill (p. 327), industrial revolution (p. 256, 257), the British Empire (p. 416), the Great War (p. 418). Of course it would be absurd to amplify greatly on these themes, but an effort has been made to make their presentation so concrete and simple that they will have a real significance in the pupil's reading and study.

Summaries and explanations

Biography is not taught as a subject in our schools; yet it is one of the most important and interesting studies for young and old. Every course in literature or history in the schools should deal with the lives and characters of the great men and

3. Biography

women of the past. Mere enumeration of names and dates is of little consequence, and it is worse than useless to crowd the mind with facts about persons of no importance. On the other hand, there is danger in teaching that every writer was a hero and a saint. In the HISTORY, only important men receive biographical treatment, and each writer has been presented as a human being. The evil in men's lives is, to be sure, given no undue emphasis, and attention is rather focussed on the elements of greatness and righteousness in the men as well as in their books; but care has been taken to give a just and a significant interpretation of life and personality. Stevenson, Kipling, Dickens, Carlyle, Keats, Byron, Burns, Scott, Goldsmith, Dr. Johnson, Pope, Swift, Milton, Bunyan, Shakespeare, Chaucer — and the rest, back to the cowherd Caedmon, unfold a brilliant, varied, and ever living record of man's endeavor.

The biographical portions of the HISTORY are necessarily brief and may be supplemented by the teacher. Two general suggestions are offered. First, supplement by extending the pupil's knowledge of the great and interesting writers rather than by adding to the list of names. Vary the historical study by devoting a day or two to special consideration of a favorite author, such as Stevenson, Tennyson, Lamb, or Scott. Second, if names are to be added, take them from the great men in foreign literature or from other fields than literature. Some who can be only mentioned in the HISTORY should be better known. Such are Homer, Virgil, Caesar, Cicero, Augustus, Charlemagne, Dante, William the Conqueror, Raphael, Leonardo da Vinci, Queen Elizabeth, Luther, Michael Angelo, Galileo, Oliver Cromwell, Sir Isaac Newton, Molière, Rousseau, Wesley, James Watt, Duke of Wellington, Pitt, Gladstone. It would be a good plan to make sure that every name that occurs in the HISTORY is something more than a name for the pupil.

Two suggestions

The application of literature to the present, to the "here and now" of boys and girls in their teens, may be made in various ways, some of which are specifically suggested in the Notes on the individual chapters which follow. A few general considerations may be stated here. (1) The application may be literary. If the class is studying about the early periodicals, begin by talking of periodicals today, and end by noting the differences or the likenesses between then and now. Or, in studying a poem that delights, observe for how many years it has retained its beauty. In every respect, the pupil should be made to feel that literature is very much alive today as it was in 1800 or 1600. (2) The application may be to society. If the lesson is on the chivalric romances, inquire what

4. Application to the here and now

chivalry means today, what it meant in 1300, and what its meaning today owes to the literature of 1300. Or if the lesson is on the Queen Anne period, compare the city-life of Addison's essays with city-life today. Or, in dealing with the nineteenth century, ask the class how steam power has affected the making of reading matter. (3) The application may be moral. What is the lesson, or the inspiration, or the vision, and is it working here and now? What meaning, for example, has Burke's Conciliation Speech for young Americans of the present? or how do Chaucer's ideas of meanness and nobility agree with ours?

At the end of each chapter are GUIDES TO STUDY comprising (1) **Readings,** suggested for the class; (2) **Questions** on the chapter and and assigned readings; (3) **Topics for Oral and Written Composition.** There is also a **Chronological Table** carefully made to include all important works.

Apparatus

The **Readings** are only such as might be expected of high school classes. Many of the books will have been already read by the class. The amount of reading which can be carried on with the textbook must, of course, be determined by the teacher. Further readings are suggested in the Manual; but only the most important and appropriate books are listed in the HISTORY. Reference is frequently made to the collections most in use, Martin and Snyder, Cunliffe, Manly, and others.

Readings

The **Questions** are suggestive and by no means exhaustive. They should guide the pupil in his review of his reading; and they may suggest to the teacher the kind of questions with which he may query the class.

Questions

The **Topics for Oral and Written Composition** suggest class discussions, debates, reports, and papers. They are not to be used indiscriminately but according to the teacher's judgment. Some are rather difficult and would stimulate the better students.

Topics

The **Chronological Tables** are for reference, but they may well be used as affording a survey and review of a chapter. Dates are kept out of the text as far as possible but there are plenty of them in the **Tables** for those who like them. More valuable than the dates is the clear schematic presentation of the literary productions of the period. It may be hinted that the **Tables,** while used by pupils for reference, will repay pretty close study by the teacher.

Chronological Tables

A REPRESENTATIVE PROGRAM

CHAPTER VII

The following program for class exercises is merely suggestive, but it may afford hints for the treatment of other chapters as well as this. Sixteen class exercises are assigned to this chapter, but the time given to each chapter will vary greatly. Chapters V and IX, for instance, would not require more than two or three class hours for each.

Lesson 1. Review of Chapter VI. Brief statements by the teacher of the subject matter of Chapter VII. Assignments: for preparation for Lesson 2, pp. 114–119; for reading to be ready by Lesson 4, one pre-Shakespearian play, from list on p. 145, e.g., each pupil to read one of the following: Endymion, Old Wives Tale, James IV, Tamburlaine, Part I, Dr. Faustus.

Lesson 2. Recitation on pp. 114–119. Topic to be amplified: The Theater in Shakespeare's Day. Pictures of theaters and actors should be shown to class (see Thorndike's *Shakespeare's Theater;* also Chapter VI, with Bibliographical Notes in *The Facts About Shakespeare*). A few dates to be fixed: Shakespeare's birth and death, 1564, 1616; the first theater, 1576; the closing of the theaters by the Puritans, 1642. Assignment for Lesson 3, pp. 120–126.

Lesson 3. Recitation on pp. 120–126. Topics to be amplified: (1) The Drama; tragedy, comedy, history, miracle, morality; (2) Shakespeare's Predecessors: Lyly, Greene, Peele, Marlowe. Remind class of reading assignment.

Lesson 4. Preliminary Discussion of plays assigned for Lesson 4. Each of the five plays may be briefly described by the teacher, and the pupils asked what difficulties they find in their reading. Announcement that for Lesson 5, each pupil will be expected to give an account of the play read in a five minute talk. Assignment of reading in Shakespeare: Julius Caesar, As You Like It, Henry V, Hamlet, Tempest. One play (preferably one previously read by the pupils) assigned for Lesson 9; pupils also required to read one play they have not read before, assigned for Lesson 12.

Lesson 5. Reports on pre-Shakespearian plays: a five minute talk on each play followed by class discussion.

Lesson 6. Continuation of Reports on pre-Shakespearian Plays. Review recitation on pp. 114–126. Assignment of pages 126–130 for intensive preparation.

Lesson 7. Recitation on pp. 126–130. The main facts of Shakespeare's life, the four periods of his work, and the names of a few plays

from each period to be fixed. The recitation may take the form of rapid questioning until these facts are familiarized. Or a brief written quiz may be given. Lesson repeated for those who fail.

Lesson 8. Preliminary Discussion of Julius Caesar (or whatever play has been assigned). What do pupils remember about it? What is the story? and when and where did it take place? Who are the characters? Be prepared to answer these questions for Lesson 9.

Lesson 9. Julius Caesar. After questioning the class about the story of the play, a brief outline may be placed upon the blackboard, e.g.,

Act I. Cassius seeks to win the aid of Brutus in a conspiracy to assassinate Caesar who is suspected of desiring the crown, though he publicly refuses it.

Act II. In the evening Brutus is won over to the conspirators, and he keeps their secret from his wife Portia. In the morning Caesar goes to the Capitol in spite of the fears of his wife.

Act III. Caesar is assassinated, but Mark Antony obtains permission from the conspirators to speak at Caesar's funeral. At the funeral Antony's oration excites the people to overthrow Brutus and Cassius.

Act IV. Antony and Octavius who are in power at Rome make war against the conspirators who are at Sardis. Brutus and Cassius quarrel, and after their reconciliation, Caesar's ghost appears and warns Brutus that they will meet again at Philippi.

Act V. A battle takes place at Philippi. Cassius and Brutus are defeated and meet death by their own swords.

This outline may be amplified by further recitation and discussion. The class should have a clear and coherent idea of the story and of its dramatic progress. Assignments of characters for further study.

Lesson 10. Julius Caesar. Brief oral reports and discussions of the leading characters: Brutus, Cassius, Caesar, Antony, Octavius, Portia.

Lesson 11. Julius Caesar. Reading aloud in the class of the following scenes: I. 2. Cassius tempts Brutus; III. 2. Caesar's funeral; IV. 3. The quarrel between Brutus and Cassius. Assignment of pages 131–139 for Lesson 12.

Lesson 12. Recitation on pp. 131–139, with discussion of plays (one of those assigned to each pupil in Lesson 4) As You Like It, Henry V, Hamlet, Tempest.

Lesson 13. Continuation of Lesson 12. At conclusion, parts of 131–139 may be read aloud, and teacher may enforce the main points in appreciation of Shakespeare. Assignment of pages 139–144 for Lesson 14.

Lesson 14. Recitation on pp. 139–144. Reading aloud by teacher of passages from Fair Maid of the West, Shoemakers' Holiday, or The Knight of the Burning Pestle.

Lesson 15. Review of Chapter. Recitation.

Lesson 16. Papers read aloud. The topics for these papers should have been assigned earlier in connection with (a) the reading and oral reports for Lessons 4 and 5, (b) the reading and oral reports for Lessons 9–13, or (c) the Topics on p. 147 of the HISTORY. Papers may be required of all the class or of a certain number due to write for this chapter. A few should be read in the class.

It will be noticed that this program calls for a considerable amount of reading in connection with the study of the text. This reading includes both material which is new to the pupils and other material which they have read earlier in their course. The reading of the pupils is treated in various methods in the class-room, (a) by intensive analysis, (b) by oral reports and discussions, and (c) by both preliminary and supplementary discussions by the teacher, and (d) by written reports. The study of the HISTORY is also tested in various ways: (a) by detailed quiz, as on pp. 12–14, (b) by recitation with supplementary material from the teacher, as on pp. 1–5 or pp. 21–25, (c) as something to be understood and appreciated as literary criticism, (cf. pp. 14–21). In other chapters a similar discrimination should be exercised in guiding and testing the pupil's study and reading.

NOTES AND SUGGESTIONS

CHAPTER I

THE ANGLO-SAXON PERIOD

It has already been suggested that Chapters I and II may be read and studied in the class directly under the teacher's supervision and with the teacher's aid.

Young students are apt to take for granted that literature is identical with printed books. To correct this idea, stress should be laid on the existence even today of great quantities of oral literature as, for example, among the story-tellers of the Orient, who can recite long narratives such as we find in the Arabian Nights, and among the American Indians, who still hand down their myths by word of mouth. See also Chapter IV on Popular Literature. Further, during the study of the first three chapters, pupils should be constantly reminded that they are dealing with manuscript material. On the other hand, profitable discussion may be started on the question as to whether all composition is literature, with emphasis on the necessity for qualities which deserve permanence as the criteria of literature.

In conveying an idea of the historical background of Anglo-Saxon literature, connections have to be made with the pupils' historical studies, and the extent of the information to be given here will depend on how definite an idea they have already gained of the history of Europe in the earlier Middle Ages. A map of Europe is a constant necessity. The causes of the decline of Rome, its internal decadence, and the growing strength of the assaults of the Goths, Huns, and Vandals from the north, may be indicated as the main events, of which the evacuation of Britain was a minor result.

There is a danger that the gradualness of the making of England may not be realized. The period from the coming of the English to King Alfred was as long as from the Wars of the Roses to the present day.

Page 4.

Augustine. The story of the sending of Augustine by Pope Gregory the Great, who had been attracted by the fair-haired Angles in the Roman slave market, is told by Green, Chap. I.

Page 5.

Beowulf. An epic poem is a narrative of the adventures of a hero under supernatural guidance. A popular epic is one dealing with a national hero, and based upon popular traditions. The Iliad and Odyssey, the German Nibelungenlied, and Beowulf are examples of popular epics. The literary or artificial epic is not of popular origin but is more or less an imitation of the popular epic. Vergil's Æneid and Milton's Paradise Lost are examples.

Page 14.

Alfred. The figure of Alfred can be made more interesting by the telling of the familiar legends of his wanderings. The best account of Alfred is by Charles Plummer, The Life and Times of Alfred the Great.

Page 15.

Boethius was a Roman senator who wrote his Consolations in prison in the sixth century. It is uncertain whether he was a Christian, but his book, which was one of the most influential works of the Middle Ages, is on a high ethical level. Philosophy, personified as a stately woman, is represented as appearing to him in his captivity and teaching him resignation. The book was translated also by Chaucer and by Queen Elizabeth.

Additional Reading. The Cambridge History of English Literature in 14 vols. is valuable for reference and bibliography on this as on all subsequent chapters in the textbook. Help will also be found in Jusserand, Courthope, Ten Brink, Garnett and Gosse, and other large histories listed in the Bibliography at the end of the Manual.

A Bibliographical Sketch of Anglo-Saxon Literature by H. M. Ayres (New York, Lemcke and Buechner) furnishes guidance for reading and study. The Exeter Book (including Andreas and the Phoenix) has been edited and translated by Sir Israel Gollancz. Bede's History is in the Temple Classics, and both Bede's History and the Anglo-Saxon Chronicle are in Bohn's Antiquarian Library.

Books of special interest to the teacher are: F. B. Gummere's Germanic Origins, H. M. Chadwick's Heroic Age, W. P. Ker's Dark Ages, Stopford Brooke's History of Early English Literature, and his shorter English Literature from the Beginning to the Norman Conquest.

CHAPTER II

FROM THE NORMAN CONQUEST TO CHAUCER

This chapter, like Chapter I, may well be taken up by the students in class under the guidance of the teacher.

In treating this period there is opportunity to make clear the mixture of races in the population of the British Isles. To the Teutonic strain of the English settlers have been added Celtic elements, with perhaps some Roman, from the population which they found in Britain; and other Teutonic elements from the Danes and the Normans. The Normans themselves had been in contact with Celts in France, and these in turn had mixed with Roman soldiers and colonists and the Teutonic Franks. The mixed origin of the vocabularies of English and French reflects in a general way the complex of races which constitutes the populations which speak these languages. It is clear that national characteristics are due less to pure and contrasting races, since every nation in Europe is of more or less mixed blood, than to distinctive qualities which have developed through long association under common social, political, geographical, and climatic conditions. For an account of the results of modern scholarship on this subject, see Joseph Deniker's Races of Man (Contemporary Science Series) or W. Z. Ripley's Races of Europe.

The interest of the class may be directed chiefly to two fields: (1) medieval life and manners, (2) medieval story, found mainly in the romances. Fortunately there are two famous books well within the appreciation of boys and girls which may serve as introduction to these fields. Scott's Ivanhoe may be studied with special reference to its depiction of manners and customs, and Malory's Morte D'Arthur offers some of the best of chivalric stories.

Page 21.

Charlemagne, The Normans, William, and Harold might receive a few words of further comment from the teacher.

Language after the Conquest. G. P. Krapp's Modern English and O. F. Emerson's History of the English Language should be in the school library.

Page 25.

The Romances. No attempt has been made in the textbook to give a precise definition of the medieval or chivalric romances as distinguished from the popular epics, but the differences are implied in the discussions on pages 25, 26, and 36. See W. P. Ker's Epic and Romance.

Page 27.

Geoffrey of Monmouth is translated in Everyman's and Bohn's Libraries.

Page 29.

Christian of Troyes was a poet of the court of Marie of Champagne, daughter of Eleanor of Aquitaine, the queen of Henry II and mother

of Richard Coeur de Lion. At the court of Marie there was a special cult of the system of chivalrous love; and this system in a somewhat idealized form appears in Christian's romances. It is difficult to say to what extent the actual practices of the court corresponded to those exhibited in the poems. Some of Christian's romances have been translated by W. W. Comfort in Everyman's Library.

Page 29.

Sir Gawain and the Green Knight, translated by Miss J. L. Weston in prose (published separately) and in verse in her Romance, Vision, and Satire.

Page 30.

Sir Thomas Malory. Professor Kittredge has shown that Malory was an English knight who followed the Earl of Warwick in the wars in France. He seems to have compiled his book chiefly from French sources shortly before it was published by Caxton in 1485. It should be made plain to the class that this work does not belong to the period before Chaucer.

Page 33.

The Matter of France. The earliest of the Charlemagne romances is the famous Chanson de Roland, written about 900 and preserved in a manuscript in the Bodleian Library at Oxford. It was from some version of this story that Taillefer, the minstrel, sang passages to incite the Normans in the Battle of Hastings.

Page 34.

Legends of Saints. See G. H. Gerould's Saints' Legends, and for illustrations of the pious tale, Miss A. K. Welch's Of the Tumbler of Our Lady and Other Miracles. A translation of the Golden Legend is in the Temple Classics.

Page 35.

Shorter Narratives. See M. H. Shackford's Legends and Satires from Medieval Literature.

Additional Reading. A large part of the literature of this period has been translated into modern English and published in popular form. The best guide both to the original texts, the modern translations, and also to the vast amount of scholarly and critical publications on the period is W. W. Lawrence's Introduction to Medieval Literature in England (Columbia University, New York). The teacher who wishes to extend his reading will find this brief pamphlet most valuable. The most important translations have been mentioned in the textbook or in this Manual. The following works may be recommended for the teacher.

W. H. Schofield, English Literature from the Norman Conquest to Chaucer, N. Y., 1906. The best short history of the literature.

G. B. Adams, Civilization during the Middle Ages, N. Y., 1898.

C. S. Baldwin, English Medieval Literature, N. Y., 1914. A brief survey that may be read by the pupils.

A. R. Benham, English Literature from Widsith to the Death of Chaucer, New Haven, 1916. This deals with the social and cultural background.

W. L. Jones, King Arthur in History and Legend (Cambridge Univ. Manuals).

W. P. Ker, Epic and Romance, 1908.

W. W. Lawrence, Medieval Story, N. Y., 1911. An admirable account of social progress as illustrated in literature, with directions for reading.

G. H. Maynadier, The Arthur of the English Poets, Boston, 1907.

Alfred Nutt, Celtic and Medieval Romances, (Nutt's Popular Studies).

G. Saintsbury, Flourishing of Romance and Rise of Allegory, London.

W. H. Schofield, Chivalry in English Literature, Cambridge, 1912.

H. O. Taylor, The Medieval Mind, 2 vols., N. Y., 1914. A comprehensive and stimulating discussion.

J. L. Weston, King Arthur and his Knights (Popular Studies).

CHAPTER III

AGE OF CHAUCER

The chief task of the teacher in this period is to make Chaucer interesting and intelligible. The historical background may be used to indicate the social and political events in the midst of which he lived and wrote. He was a court poet, aiming at amusing his patrons, and, in contrast to Langland and to a less degree to Gower, not a reformer. Yet though he sought to entertain, his keen eye and sane view of life enabled him to give us not only the most vivid but the truest picture of his contemporaries, and further to exhibit human nature as it is in all times. Take every opportunity to show the variety of kinds of men and women of whom he had a sympathetic understanding, and his appreciation of the joy and pathos and tragedy of life. A good deal should be read to the class to bring out the musical quality of his verse, and this requires some study and practice of the middle English pronunciation. The Nun's Priest's Tale, which is a sermon

anecdote, should be discussed with some detail after the students have read it as an example of Chaucer's dramatic power and of the humor shown in the use of the mock-heroic. The moralizings about dreams and women and flattery are suitable to the priestly teller of the tale and keep it in character. The story itself is an off-shoot of the great beast epic of Reynard the Fox, but may also be regarded as a beast fable elaborated for artistic purposes.

Above all, it is to be emphasized that in Chaucer we meet the first of the great poets, great in insight into life, in power of description, in imagination, in music, and that the creating of a power of enjoyment of his work is more important in the teaching of literature than all that has gone before.

Page 39.

The Hundred Years' War. The most picturesque figures in this conflict are, on the English side, the Black Prince and Henry V, on the French, Joan of Arc. Further details can be found as usual in Green: note especially his account of Agincourt. Shakespeare's Henry V should, if possible, be read by the pupils. For the story of Joan of Arc, see Andrew Lang, Joan the Maid; Mark Twain, Personal Reminiscences of Joan of Arc.

Page 40

The Peasants' Revolt. In contrast with the picture of the revolt in Shakespeare's Henry VI, part 2, compare William Morris's Dream of John Ball, for the view of a modern socialist. It must be remembered that the making of a war was in the hands of the king and his advisers, and that in the parliament no one was represented below the landowners and the wealthier merchants.

Page 41.

Piers Plowman. The question of a single or multiple authorship of this poem is still disputed, Manly arguing that each enlargement was by a different author, Jusserand holding by the single authorship of William Langland. See The Piers Plowman Controversy, published by Early English Text Society.

Page 42.

Mandeville. The fabulous matter in the Travels is not due to deliberate invention on the part of the compiler, but is largely to be found in the works from which he gathered his materials. But the account of his own life and adventures at the court of the Sultan is mainly fiction, and the author was certainly not the Englishman, Sir John Mandeville, but probably a French physician.

Page 42.

Gower. Full summaries of the contents of Gower's poems will be found in the introduction to the Oxford edition by G. C. Macaulay. Some typical stories from the Confessio Amantis are in Neilson and Webster, notably the stories of Florent and of Constance, which may be compared with Chaucer's treatment of the same materials in the Tales of the Wife of Bath and the Man of Law.

The Seven Deadly Sins, Pride, Wrath, Envy, Avarice, Gluttony, Lust, and Sloth, which figure in Piers Plowman and Gower, are everywhere present in medieval art, in painting and sculpture as well as in poetry. See the Dance of the Seven Deadly Sins by Dunbar in Neilson and Webster for a lurid description. Gower's tales in the Confessio Amantis are classified according to the Sins and their branches, which they are supposed to illustrate.

Page 44.

For the most recent information and criticism on Chaucer see R. K. Root's Poetry of Chaucer and G. L. Kittredge's Chaucer and his Poetry. For Shakespeare's idealized picture of John the Gaunt, see his dying speech in Richard II. A complete translation of the Roman de la Rose is published in the Temple Classics. The saint's legend, which is in a way parodied in the Legend of Good Women, is exemplified in the Second Nun's Tale of St. Cecilia. The most popular collection, the Golden Legend, was printed by Caxton, and in modern form is published in the Temple Classics. A full account of this type of literature is G. H. Gerould's Saints' Legends (Houghton Mifflin Co.). The Knight's Tale is modernized in Dryden's Palamon and Arcite. A large part of Chaucer is presented in modern prose in MacKaye and Tatlock's Modern Readers' Chaucer.

Page 44.

Court of Love. See note on page 29. The cult of chivalrous love developed into an elaborate system of etiquette for lovers which is set forth in many medieval poems. See Neilson's Court of Love, Harvard Studies in Philology and Literature.

Page 47.

Allegory. The extent of allegory in modern literature should be noted by the class. The Faerie Queene, Pilgrim's Progress, The Idyls of the King, and Ibsen's Peer Gynt are examples.

Page 50.

For **fabliau, exemplum** see p. 35 of textbook. The Gesta Romanorum, a typical collection of exempla, has been translated by Swan, N. Y., 1911. **Saint's legend**, see p. 34 of textbook. **Beast-fable,**

for a discussion of various types of beast literature see Lawrence's Medieval Story.

Page 51.

Chaucer's Language and Meter. This subject may be illustrated by explaining to the class the changes which have taken place in a few common words from Anglo-Saxon times to the present. See Emerson's History of the English Language or Krapp's Modern English.

Page 53.

Scottish Chaucerians. Stories of Bruce and Wallace are to be found in Scott's Tales of a Grandfather, in any history of Scotland, or, in more legendary form, in Miss Porter's Scottish Chiefs. See also Scott's Lord of the Isles for the description of the battle of Bannockburn. Read Burns's Scots Wha Hae, for the spirit of the Scottish resistance to England. Selections from the Bruce and the Wallace and other Scottish poems in Neilson and Webster.

Page 54.

Compare the usual short form of the Æsopic fable with Chaucer's and Henryson's elaborations, and note their art of visualization, i. e., of making situations vivid by supplying detail appealing to the mind's eye. For a full account of these writers, see T. F. Henderson's Scottish Vernacular Literature.

Page 56.

The Introduction of Printing. The importance of this invention for the future history of culture should be enlarged upon. Note that Malory, though treated in the previous chapter, belongs chronologically to the second half of the fifteenth century, and like most of Caxton's early publications is a sort of summing up of a great medieval interest.

Additional Reading. The references in the textbook and in the notes in the Manual on this and preceding chapters afford general guidance to both texts and criticism. The standard text of Chaucer is by Skeat, Oxford (7 vol. and 1 vol.), and there is a single volume edition in the Globe Ed. (Macmillan). A representative volume of Selections is edited by Neilson and Patch (Harcourt, Brace, 1921). Miss Hammond's Chaucer Bibliography (Macmillan, 1908) is the best guide for scholars. Snell's Age of Chaucer and Gregory Smith's Transition Period survey the literature. The Romance of the Rose, translated by Ellis, is in the Temple Classics. Froissart's Chronicle, edited by W. P. Ker (Tudor Translations) and by G. C. Macaulay, London, 1895, and in Everyman's Library, along with Jusserand's English Wayfaring Life in the Middle Ages, Sidney Heath's Pilgrim Life in the Middle Ages, Wright's History of Domestic Manners in England during the Middle

Ages, Coulton's Chaucer and his England, and Miss Hughes's Illustrations of Chaucer's England (Longmans, 1918) will aid in filling out the picture of social life of the later middle ages.

CHAPTER IV

POPULAR LITERATURE

The considerations urged in the manual in connection with the first chapter may now be recapitulated and brought into relation with the ballads as examples of oral literature. It is not necessary to perplex the students with the controversy on ballad origins, but they should be led to realize, that whoever composed the ballads, they at once became the property of the people and were modified constantly as they passed from mouth to mouth. To explain this, read from Sargent and Kittredge's English and Scottish Popular Ballads several versions of the same ballad, exhibiting the extent of the variants. This volume contains in its introduction an admirable concise statement of the "communal theory." Soldier songs and topical songs may be introduced to show coöperative authorship. The word "ballad" is derived from the late Latin *ballare*, to dance; and in the refrain especially we see evidences of the use of the ballad as an accompaniment of the dance. Examples of ballad tunes are to be found in the last volume of F.J. Child's great collection of English and Scottish Popular Ballads. The best general discussion of this form is F. B. Gummere's Popular Ballad (Houghton Mifflin Co.). Miss Pound's Poetic Origins and The Ballad is a well informed attack on the theory of communal origin.

Some idea of the distribution of folk tales may be gathered from the material in Professor Child's Introductions, summarized in Sargent and Kittredge.

In spite of occasional difficulties of language, the simplicity of the ideas and the directness of statement in the ballads give them an appeal to readers who in general care little for poetry. The educational opportunity afforded by them is obvious.

Page 66

Ballads Today. Many examples of American variants of British ballads, and of native American examples may be found in the Journal of American Folk Lore. See also Lomax's Cow-boy Ballads, and occasional examples in Child.

Page 67.

The Medieval Drama. The fullest account is E. K. Chambers's Medieval Stage. A more popular treatment is Gayley's Plays of our Forefathers. Examples of the trope should be transated to the class from Manly's Specimens of the Pre-Shaksperean Drama, vol. I.

Page 68.

Guilds. Medieval industries were organized into guilds or societies which looked after all the interests of the trades, obtained monopolies, and regulated the employment of apprentices.

Page 69.

A Comic Episode. The episode of Mak in the Towneley Second Shepherds' play or the sacrifice of Isaac in the Brome Abraham and Isaac (both in Manly, Vol. I.) might be read in class by the teacher.

Additional Reading. Sufficient texts are to be found in Sargent and Kittredge's English and Scottish Ballads and Manly's Pre-Shaksperean Drama. In addition to Chambers's Medieval Stage, A. W. Ward's History of English Dramatic Literature and other standard works on the drama may be consulted. (See Bibliography at end of Manual.)

CHAPTER V

THE RENAISSANCE

We are dealing in this chapter with a great European movement, so extended in its manifestations and results that it is difficult to define or analyze it with precision. The striking title, Renaissance, is used in the text as referring to the new epoch of knowledge and enterprise which on the continent corresponded roughly with the fifteenth century and which marked the transformation of the medieval into the modern world. The revival of learning, Humanism, the discovery of America, the invention of printing, and the advance of exploration and sciences are movements or events which are treated as contributing to this rebirth of Europe.

The Renaissance was manifest in the literature, painting, sculpture, and thought of Italy of the fifteenth century, but it was scarcely felt in England until the close of that century, and its full effects were postponed until after the accession of Elizabeth. Meantime, another great movement had arisen, the Protestant Reformation. This might be included under the term of Renaissance, for it was a powerful factor in the remaking of European civilization. On the other hand, it was mainly limited to religious and moral affairs, and it was in many

respects hostile to the new developments in the fine arts and literature. The Reformation therefore, should be viewed as following after and in some measure opposing the new movement of the Renaissance.

In this chapter we treat of the period from 1485 to 1557, during which the increasing influences of the European Renaissance upon English life were interrupted by the more immediately transforming effects of the Reformation. Partly because of these important and conflicting changes, literature was not one of the important English activities of the period; and the books published within those years are not of great significance to young readers. It is, however, only by an understanding of these forces of the Renaissance and the Reformation working in England that we may come to a full appreciation of the great literature which followed 1557, and of the two great writers of the following generations, Shakespeare and Milton.

The problem for the teacher here is that of bringing to the class something of the spirit of an epoch which has bequeathed a great inheritance to succeeding ages. Much of the Renaissance life with its vividness, its enthusiasms, its excesses, has passed away, and can be recovered only in the pages of a Cellini or in the reconstruction of historians and novelists; but the spirit of that age is an inheritance open to us all. It lives in the portraits of Titian, in the glories of the Pitti Palace and St. Peter's. Every book is in itself a result of the invention of printing, and we read the Iliad and the Odes of Horace because of the Revival of Learning. Michael Angelo, Leonardo da Vinci, Luther, Columbus, and the other great men of that epoch still speak to us in their lives and their work. America of all places should recognize its right to that spirit of energy and idealism of which the discovery by Columbus was one of the great results.

Photographs of men, buildings, pictures, and statues may be used to give to the pupil an acquaintance with Italy of the Renaissance. The meaning for future generations of the great events and works of that time should be made topics of discussion in the class-room; stress may well be placed on the extraordinary lives and personalities of its great men. As indicated by the QUESTIONS and TOPICS, the TEXTBOOK puts emphasis on matters of social and intellectual change rather than on the monuments of English literature. More's Utopia is the book which best represents the movement of ideas. The teacher may bring it into comparison with other pictures of ideal commonwealths, such as Plato's Republic, Bacon's New Atlantis, Bellamy's Looking Backward, and H. G. Wells's New Worlds for Old.

Page 73.

The Story of Troy. See p. 47 of the textbook. Sandys's History of

Classical Scholarship and H. O. Taylor's Classical Heritage of the Middle Ages are authorities on the medieval knowledge of the classics.

Page 73.

Dante, Petrarch and **Boccaccio.** It may be well to recall and test the pupil's knowledge of these authors, especially of Dante. J. H. Robinson's Letters of Petrarch gives an interesting picture of the earliest humanist. The teacher will find in Landor's Pentameron a delightful picture of the friendship between Boccaccio and Petrarch.

Page 77.

Raphael and **Titian.** For these and other artists of the Renaissance, see an encyclopedia or the handbook Apollo, which should be in every school library.

Page 77.

Ariosto. His epic, Orlando Furioso, was very influential upon Elizabethan writers and was translated by Sir John Harrington in 1591. Orlando is Roland, one of the peers of Charlemagne.

Page 77.

Machiavelli. Il Principe (The Prince) was one of the most important books of the Renaissance. It advocated the union of Italy into a single kingdom and indicated how this might be accomplished through a strong and dominating prince. The book greatly influenced the politics and statecraft as well as the literature of Europe, although the unscrupulous means which Machiavelli sometimes recommended to his prince gained him an undeserved reputation for trickery and made the word Machiavellian synonymous with conscienceless scheming.

Page 79.

Oxford Reformers. See Seebohm's Oxford Reformers.

Page 79.

Erasmus (1465-1536) was the chief humanist in Europe. His edition of the Greek New Testament was his great achievement as a scholar and became the basis for Tyndale's and Luther's translations. His "Praise of Folly," written in More's house gives us an entertaining satire on the follies of the time. An English translation by Robinson is reprinted in Everyman's Library. Emerton's life of Erasmus should be known to the teacher. See also P. S. Allen's Age of Erasmus, Oxford, 1914.

Page 79.

John Colet was a scholar and an advocate of a liberal and sensible interpretation of the scriptures.

Page 83.

Tyndale. For a discussion of his prose, see Krapp's Rise of English Literary Prose. The translations of the Bible are discussed in the Notes to the next chapter.

Additional Reading. Thomas Elyot's Governour, Roger Ascham's Scholemaster, Barclay's Ship of Fools, Tottel's Miscellany, Benvenuto Cellini's Autobiography, Erasmus's Praise of Folly, Arber's Reprints.

Representative plays of the period are to be found in Manly's Pre-Shaksperean Drama: Gammer Gurton's Needle, Heywood's Farces, Wit and Science, Lusty Juventus, Bale's King John.

Burckhardt's Renaissance (translation), John A. Symonds's Renaissance in Italy, and the Cambridge Modern History, vol. I, The Renaissance, are standard works.

CHAPTER VI

THE AGE OF SHAKESPEARE

1. Non-Dramatic Literature

The salient features of the great age of Elizabeth are described in the text. Especially important is it to realize the spirit which lay behind these and which was in turn sustained by them. The adulation of the Queen, which seems to modern taste so unworthy of men like Raleigh and Spenser, is to be explained as in part due to a different convention, and consequently implying hypocrisy little more than the formal civilities of modern courtesy, like our use of "Dear Sir" in letters to strangers, in part due to imaginative symbolism by which Elizabeth represented the national unity.

Page 92.

Daring seamen. Representative accounts of the voyages of Drake and the rest are to be found in the volumes of Voyages and Travels in Arber's English Garner, a collection which it would be well to add to a school library. The mood of these sea dogs has been well rendered in modern lyric by Sir Henry Newbolt in his Admirals All and The Island Race.

Page 95.

North's Plutarch. North, an English diplomatist, translated from the French of Bishop Amyot, who translated from a Latin version of Plutarch's Greek. Thus his book, though one of the greatest examples of English translation, is really three removes from the original. The

translations of Plutarch by Dryden and Clough afford interesting material for the study of the styles of different periods employed on the same subject matter. The renderings of single passages by Shakespeare throw a strong light on what is meant by poetical "heightening."

Page 96.

Manuals of conduct. The most famous of these, Sir Thomas Hoby's translation of Castiglione's Courtier was one of the most widely circulated books of the Renaissance, and invaluable for giving a definite idea of the modification and enlargement given by the sixteenth century to the medieval idea of the gentleman. Select passages from this book, which is reprinted in the Tudor Translations, might be compared with the Knight and Squire in Chaucer's Prologue.

Page 97.

Euphuism. The most recent views as to Lyly's style are to be found in the Introduction to the edition by Croll and Clemons.

Page 100.

The Shepherd's Calendar. Herford's edition contains in the Introduction a useful account of the history of the pastoral.

Page 105.

Influence of Spenser. The extent to which Spenser's influence in the revival of allegory went may be illustrated by the fact that Giles Fletcher used allegorical prayers in the pulpit, and his brother Phineas described allegorically in the Purple Island the anatomy of the human body, developing the hint given by Spenser in the House of Alma, Faerie Queene, Book II, Canto 9. For a specific instance of later influence compare with the Faerie Queene Thomson's Castle of Indolence, and the first part of Tennyson's Lotos Eaters, in both of which the Spenserian stanza is used and characteristic Spenserian pictures are painted.

Page 105.

Sonnets. The Elizabethan sonnet reached its height in the last decade of the sixteenth century. Most of the poets of the time wrote cycles, and it has been calculated that these ten years saw the composition of more than twelve hundred of these poems. For an account of them and a study of their dependence on French and Italian models, see Sidney Lee's Appendix IX to his Life of Shakespeare, or his Introduction to the cycles reprinted in Arber's English Garner.

The Italian form of the sonnet introduced into English by Sir Thomas Wyatt was fourteen lines of iambic pentameters arranged in an octave rhyming abba, abba, and a sestette with either two or three rhymes variously arranged, e.g., c d c d c d, or c d d c e e. The English sonnets

showed many variations of this rhyming scheme. The Earl of Surrey wrote the majority of the sonnets in what has come to be known as the English form, three quatrains with alternate rhymes and a rhyming couplet, e.g., a b a b | c d c d | e f e f | g g. The Italian form with the octave separated from the sestette has been followed by Milton, Wordsworth, and most later English poets.

Page 109.

The Mirror for Magistrates. This is the great final representative of a widespread medieval type of book. The words "Mirror," "Glass," "Speculum" are frequent in titles to indicate the holding up of examples for didactic purposes. The particular stories here told are what the Middle Ages called "tragedies," that is, tales of the tragic downfall of men who had risen to a pinnacle of greatness. Boccaccio's De Casibus Virorum Illustrium, translated and versified by Lydgate in his Falls of Princes, and Chaucer's Monk's Tale are earlier instances. The Elizabethan book is of composite authorship. The Induction, the most poetical part, was written by Thomas Sackville, Earl of Dorset, co-author of Gorboduc, the first regular English tragedy, and it shows the influence of Dante. The stories are by various more or less obscure poets, and were added to in successive editions.

Additional Reading. Good one-volume editions of Spenser are the Globe, Cambridge, and Aldine. Church's Life of Spenser in the E. M. L. and Lowell's essay in Among My Books.

Arber's Reprints contain cheap editions of many minor writers. The standard edition of Lyly (3 vols.) is by R. W. Bond, Clarendon Press. Lyly's Euphues is in the Arber Reprints, also in a recent edition by Croll and Clemons. North's Plutarch's Lives are available in a school edition (Ginn). Hakluyt's Voyages are in Everyman's Library. Sidney's Arcadia is in the Cambridge Classics, 1912, ed. by Feuillerat. Gregory Smith's Elizabethan Critical Essays contains the more important writings in that field.

Saintsbury's History of Elizabethan Literature and Seccombe and Allen's Age of Shakespeare, vol. 1, are brief manuals.

Creighton's Age of Elizabeth, Hall's Society in the Elizabethan Age, Harrison's Elizabethan England, S. Lee's Great Englishmen of the Sixteenth Century, Schelling's Elizabethan Lyrics (Athenæum Press), Krapp's Rise of English Literary Prose (Wyclif to Bacon), Jusserand's The English Novel in the Time of Shakespeare, W. W. Greg's Pastoral Poetry and Pastoral Drama are valuable books in their respective fields. Shakespeare's England (2 vols.) a collection of articles on all phases of English life in this period is now the standard work on the social background of Elizabethan literature.

Literature in this period becomes so rich and varied that it is impossible to offer a systematic guide to reading in these brief notes. The bibliographies in the Cambridge History are very useful for either individual authors or for general subjects.

CHAPTER VII

THE AGE OF SHAKESPEARE: THE DRAMA, 1564-1616

Earlier in the Manual (pp. 11–13) detailed suggestions have been made for class room work on this chapter. It is to be hoped that the teacher will not attempt to drill the class on the details of Shakespeare's chronology or on the names and works of the minor dramatists. The class should know something of the England in which Shakespeare lived and of the theater for which he wrote. But the main thing is that they should read and enjoy some of his plays.

Additional Reading. There are numerous good school editions of Shakespeare. The Tudor Shakespeare, one volume for each play, and the Cambridge edition, all the plays in a single volume, are for general readers. Neilson's Chief Elizabethan Dramatists contains some thirty plays.

Neilson and Thorndike's Facts About Shakespeare gives an account of Shakespeare's life and work, and supplies a selected bibliography for all matters contained in this chapter. Special attention may be called to the bibliographies on the Elizabethan Drama and on the Elizabethan Theater. Among books of value to the teacher which have appeared since this volume are Shakespeare's England (2 vols.), already mentioned in the notes to the last chapter; a new edition of Lee's Life of Shakespeare, Shakesperian Studies (Columbia University), Thorndike's Shakespeare's Theater, and Odell's Shakespeare from Betterton to Irving (2 vols.). The last two works supply a history of the English theater with especial attention to the staging of Shakespeare's plays.

CHAPTER VIII

CAVALIER AND PURITAN

The opening pages of the chapter dealing with the political and religious strife will need a little emphasis from the teacher if their significance is to be fully grasped by the pupil. Why are the days of Elizabeth called "spacious"? What happened in 1642, in 1660, in 1688?

What did Charles I do that was unconstitutional? Who were Pym, Hampden, and Cromwell? These elementary questions in English history are essential to a knowledge of our literature or of our government.

Page 151.

The quotation from Urn-Burial may be read aloud so that its rhythm is appreciated. How many unusual words from it can the class recall?

Page 152.

Francis Bacon. Though there is little in his writings with a direct appeal to younger readers, his great importance in English thought and literature demands attention.

Page 157.

Lyric Poets. The definition of lyric may suggest other definitions, such as epic, dramatic, narrative. A resumé of some of the kinds of poetry read by the class may be useful. Both the lyricists and Milton afford excellent opportunities to study matters of metrical form and poetic vocabulary and imagery.

Additional Reading. Milton's poems are issued in one-volume editions, the Globe, ed. by Masson, Cambridge, ed. by Moody. His English prose writings are in the Bohn and the Standard Libraries. The Areopagitica is in Arber's English Reprints, Clarendon Press Series, and other cheap editions. Anthologies of the Cavalier Poets are Schelling's Seventeenth Century Lyrics (Athenæum Press), Cavalier and Courtier Lyrists (Canterbury Poets). Selections from Herrick ed. by Hale are in the Athenæum Press Series, and there are editions of the Hesperides by W. C. Hazlitt and by A. W. Pollard. Herbert's poems have been edited by A. B. Grosart, 1874, and by G. H. Palmer, 1905. Donne's poems are in the Muses' Library. Sir Thomas Browne's works have been reprinted in the Temple Classics and the Bohn Library. Izaak Walton's Works are in the Temple Classics, Cassell's Library, and Morley's Library. Browne's Religio Medici and Walton's Compleat Angler are in Everyman's Library. The standard edition of Bacon is by Spedding. His Essays are in Everyman's Library and various school editions, The Advancement of Learning is in the Clarendon Press Series.

Saintsbury's Elizabethan Literature (extending to 1660), Masterman's Age of Milton, and Dowden's Puritan and Anglican deal with this period. The standard Life of Milton is by Masson (8 vols.). Raleigh's Milton, Trent's John Milton, Corson's Introduction to Milton are interesting appreciations. There are important essays on

Milton by Addison, Macaulay, Lowell, Matthew Arnold, and Johnson (in Lives of the Poets). Brief lives of most of the authors will be found in the E. M. L. series. Macaulay's Essay on Bacon, Leslie Stephen's essay on Browne (Hours in a Library), Walter Pater's Essay on Browne (Appreciations) are notable for various reasons. Gardiner is the standard historian for this period. See also Carlyle's Oliver Cromwell's Letters and Speeches, lives of Cromwell by Church and by Morley, and Wakeling's King and Parliament (Oxford Manuals).

CHAPTER IX

THE AGE OF DRYDEN

There is little in the literature of the Age of Dryden which is interesting reading for boys and girls today. There are few novels, and the immorality of the drama and the satirical and didactic nature of the poetry render them unsuitable to young readers. Apart from Pilgrim's Progress there is no book which has held a place in the affections of youth. There are, however, many ways in which this period is of importance in the history of literature. Its relations both to the political and literary history of England and its significance in some of the larger issues of literature therefore receive some discussion in the text, and may well be emphasized by the teacher. This chapter might be studied in the class with the aid of the teacher, as was suggested for Chapters I and II.

The main events of political history should be kept in mind and the nature of the revolution of 1688 should be understood. The course of European history with the rise of France to the first place, the subservience of England to France under Charles II and James II, and the part taken by England under William in a coalition of powers against Louis XIV, should now be of more interest to American students than ever before. For an acquaintance with the manners and customs of the time, Pepys's Diary and the third chapter of Macaulay's History afford abundant aid. Portions of these may be read aloud in the class and made the subject of discussion. It is well to make continual comparison between the life of one epoch and that of preceding or later periods. The differences in dress, manners, entertainments and conveyances between the time of the Restoration and the present can be noted readily by the class. A comparison between the Restoration and the Renaissance or some other earlier period would show the growth in the comfort and luxury of city-life which is reflected in literature.

In the textbook attention has been focussed on Dryden as repre-

sentative of various literary forms and themes. Passages from MacFlecknoe and Absalom and Achitophel should be analyzed and explained in the class, in order that the nature and merits of satirical poetry may be understood. Neo-classicism and its laws and rules should also be discussed. There is no need of spending much time on this subject, but a clear knowledge of what this theory and its application meant will prove of great service to the pupil in his further study and reading. An allied but more difficult subject is Rationalism. The significance of the growing rationalistic attitude needs, however, to be appreciated by the teacher. John Locke and Sir Isaac Newton are great names in the history of thought and the growth of knowledge, and should be remembered as belonging to a period in which the literary imagination seems somewhat fettered by law and order and reason. The French influence in this period need not be greatly magnified, but it is highly desirable that the pupils have some acquaintance with the French writers. Some of Molière's plays have been translated into English by Curtis Hidden Page and all of them by Waller. Les Précieuses Ridicules, or Le Médecin malgré lui, or Le Bourgeois Gentilhomme can be recommended. Photographs of Versailles illustrate the architectural and artistic triumphs of the reign of Louis XIV.

Page 182.

Heroic Plays. Dryden's "Indian Emperor" is a typical example.

Page 188.

Shaftesbury. The first earl, to be distinguished from the third Earl, the author of "Characteristics."

Page 191.

Neo-classicism and **Rationalism.** It should be noted that in literature these two tendencies were usually in agreement. Literature governed by reason and good sense rather than by individual imagination, was to find its models and rules in the classics.

Page 191.

John Locke (1632–1704) was for a time the confidential secretary of Shaftesbury, and on the overthrow of his atron took refuge in Holland. His Essay Concerning Human Understanding (1670) at once established his reputation as a philosopher and had a great influence in France as well as in England. Other important works are Concerning Toleration and Some Thoughts Concerning Education. He led the way toward a rationalistic and sensational philosophy and psychology. His ideas both in philosophy and in politics continued very influential through the eighteenth century.

Page 192.

Sir Isaac Newton (1642–1727), the great mathematician and discoverer of the law of gravitation. Locke and Newton were the two Englishmen of this period whose influence was felt throughout the civilized world.

Additional Reading. Dryden: Essay of Dramatic Poesy, The Indian Emperor, Conquest of Granada, with Preface on Heroick Plays, All for Love, Alexander's Feast, Fables. Bunyan: Grace Abounding. Congreve: Way of the World. Otway: Venice Preserved. Locke: Some Thoughts Concerning Education. Mrs. Aphra Behn: Oronoko. John Evelyn: Diary. Pepys: Diary. Butler: Hudibras.

The Scott-Saintsbury edition of Dryden is the standard, but the Globe and Cambridge are good single volume editions of his poems and prose. The biography in the E. M. L. is by Saintsbury, and there are well known essays on Dryden by Dr. Johnson, Hazlitt, Macaulay, and Lowell. A recent stimulating criticism is John Dryden by Mark Van Doren, N. Y., 1921. Pepys's Diary is in Everyman's Library; Hudibras in Morley's Universal Library. Selected plays will be found in the Mermaid Series. Lamb and Hazlitt have interesting essays on Restoration comedy. Spingarn's Critical Essays of the Seventeenth Century (3 vols.) contains a valuable introduction.

Garnett's Age of Dryden and Dowden's Puritan and Anglican treat of the literature of the period. Beljame's Le Public et les Hommes de Lettres en Angleterre, 1660–1744, Wendell's Temper of the Seventeenth Century, Thorndike's Tragedy (with selected bibliographies) furnish guidance for further reading. On the drama consult Ward's History of Dramatic Literature, Odell's Shakespeare from Betterton to Irving, and Lounsbury's Shakespeare as a Dramatic Artist.

CHAPTER X

THE AGE OF POPE, 1700-1744

Much of the literature of the Age of Pope is of abiding interest. Some of it has been somewhat neglected in recent years because a certain amount of information in regard to the politics and manners of that time is necessary for its understanding. There is, however, a vast amount of interesting biographical information in regard to the chief writers of the period, and their works are often directly suited to boys and girls. It is possible for the teacher to make very vivid and real the characters and the lives of the authors of the Sir Roger de Coverley

Papers, Robinson Crusoe, Gulliver's Travels, and the Rape of the Lock.

Literature in the Age of Pope may be regarded as directly continuing the forms and the theory of literature in the Age of Dryden. Neoclassicism and rationalism are still the ruling theories, the satiric and the didactic are still the leading forms. There are, however, many innovations in the Age of Pope and many respects in which its life and literature are much more modern than in the preceding epoch. The general characteristics of the period are stressed in the text and should be kept in mind by the teacher. The following matters in particular should be recalled from time to time not as generalizations but specifically in connection with the consideration of the different authors.

1. The Connection of Literature and Politics
2. The Growth of Free Political Discussion
3. The Beginnings of Periodical Literature
4. The Familiar Essay
5. The Development of Good Prose Writing
6. The Prominence of Satire in Poetry and Prose
7. The Persistence of the Influence of Shakespeare, Spenser, and Milton.

Of these headings it should be noted that the majority denote characteristics which link the Age of Pope with the present.

Page 198.

Duke of Marlborough. Sir Robert Walpole. The teacher should be familiar with the careers of these leaders. Green's Short History of the English People gives a vivid account of the political events of this period.

Page 198.

Blenheim. See Southey's poem, The Battle of Blenheim, and Thackeray's account of the battle in Henry Esmond, Book II, Chap. 9.

Page 199.

Treaties of Ryswick and Utrecht. By the Treaty of Ryswick, France acknowledged William III as King of England and abandoned the cause of the Stuarts. England and France mutually restored conquests in America. By the Treaty of Utrecht, England acquired Newfoundland, Nova Scotia, and Gibraltar.

Page 199.

Voltaire (1694-1778), the assumed name of François Marie Arouet, the chief French writer of this period. Voltaire was in England 1726–9. His long life, which included many imprisonments and exiles, was

devoted to the causes of religious toleration and freedom of thought. He may be regarded as the greatest of satirists, and he also wrote much in the fields of drama, history, criticism, and poetry.

Page 201.

Essay on Criticism. The teacher may find it profitable to select other passages from this poem for discussion in the class, expecially Part II, lines 136–183, which describe and illustrate many metrical effects.

Page 207.

Epistle to Dr. Arbuthnot. The many allusions in this poem make it difficult reading for pupils today. With a preface explaining its purpose and the persons attacked, the teacher might read the greater portion of the poem to the class as an illustration of Pope's mastery of poetic satire.

Page 211.

Irony. In connection with this discussion of Irony, that of satire on page 189 may be recalled.

Page 213.

The "Campaign." See Thackeray's description of the circumstances under which this poem was written, Henry Esmond, Book II, Chap. XI.

Page 221.

Beggars' Opera was revived in London and the United States in 1920–21 with great success.

Additional Reading. Pope: Windsor Forest, Essay on Criticism, Essay on Man, Elegy to the Memory of an Unfortunate Lady, Epistle from Eloise to Abelard, The Dunciad. Swift: The Battle of the Books, The Tale of a Tub, The Conduct of the Allies, Journal to Stella. Addison: Cato, Spectator Papers. Steele: Tatler and Spectator, The Conscious Lovers. Defoe: Essay on Projects, The Shortest Way with Dissenters, Captain Singleton, Roxana. Rowe: Jane Shore, Fair Penitent. Colley Cibber: Apology. Lillo: George Barnwell. Gay: Beggar's Opera. Thomson: Seasons, Castle of Indolence.

Convenient handbooks on the literature of the period are John Dennis: Age of Pope, and Gosse: History of English Literature in the Eighteenth Century. The best single volume edition of Pope is the Globe, and the best short life is by Leslie Stephen in the English Men of Letters Series. There are essays by Johnson, L. Stephen, Lowell, De Quincey, Thackeray, and Sainte-Beuve. Swift's works are in the Bohn Library. Selections are issued by the Clarendon press (2 vols.) and in the Athenæum Press Series, ed. by Winchester. Leslie Stephen has an excellent biography in the E. M. L. Series. There is a complete reprint

of the Spectator in Everyman's Library. Courthope's Life of Addison in the E. M. L., Dr. Johnson's Life in the Lives of the Poets, Macaulay's Essay, and Thackeray's lecture in the English Humorists are all valuable. There is an excellent life of Steele by Austin Dobson in the E. M. L. and a sympathetic lecture in Thackeray's English Humorists. G. A. Aiken's Life is the standard. Defoe's Works are in the Bohn Library. The most recent and authoritative work on Defoe is by W. P. Trent, Daniel Defoe, How to Know Him, and the article in the Cambridge History of English Literature, vol. 9.

Books of special helpfulness are Ashton's Social Life of the Reign of Queen Anne, Thackeray's English Humorists and Four Georges, Leslie Stephen's History of English Thought in the Eighteenth Century, Bernbaum's ed. English Poets of the 18th Century, Bernbaum's Drama of Sensibility, Sydney's England and the English in the Eighteenth Century.

CHAPTER XI

THE AGE OF JOHNSON, 1744-1784

The three main divisions in this chapter suggest different problems for treatment in the class.

(1) THE RISE OF THE NOVEL cannot be illustrated for the class to any great extent from readings in Richardson, Fielding, and Smollett, but some of the issues raised can be applied to the pupil's reading in fiction. Why is the novel so popular? What advantage has it over the drama? Why do novels usually present a love story? What is meant by analysis of emotions in a novel? By the appeal to the reader's sympathy? How does a novel exercise moral effect on its readers? What novels that you have read take a sentimental view of life? What take a humorous view? Questions such as these can be discussed on the basis of the pupil's reading, and with special application to the novels they have read in the English course.

(2) DR. JOHNSON AND HIS CIRCLE have been rendered very vivid and interesting through the pages of Boswell. The teacher may therefore dwell on biographical and personal details. Special readings in Boswell and other biography might be assigned to the pupils, so that each one could report with some knowledge on one of the men of this group — Johnson. Goldsmith, Boswell, Burke, Garrick, Sir Joshua Reynolds. Gibbon. These brief reports might transform the recitation into an interesting "Meeting of the Club." Topics which may need special attention in the class-room are: "The Dictionary," "Patronage in

Literature," "Dogmatic Criticism," "Oratory as Literature," "Burke's Political Principles."

(3) THE DEPARTURE FROM NEO-CLASSICISM requires the enumeration of a number of different authors and the new tendencies which they represent. It is less important that the class should remember all the details than that they should understand the meaning of the chief movements. Gothicism, or the Return to the Middle Ages, may be illustrated by reviewing and testing the pupils' knowledge of medieval life and art. The ballads may be recalled and contrasted with the poems of Pope. The credulity, superstition, enthusiasm, and mystery which we find in medieval ideas may be contrasted with the reasonableness and matter-of-fact-ness of the eighteenth century. The castles and cathedrals may be compared with the neo-classical architecture of Versailles. The opportunity for Rousseauism may be illustrated by recalling the absence of sympathetic emotion and sentiment in the work of writers like Swift, Pope, and Dr. Johnson, the devotion of neo-classical literature to city-life rather than to natural scenery, and the insistence on rule and law as governing the freedom of the individual.

Page 227.

Rousseau is both treated at some length in the text here and is referred to later. His importance for the student of English literature is great because he was in some measure the father of the Romantic Movement which stirred Western Europe at the close of the eighteenth century and determined the main course of English literature well through the nineteenth. The teacher should read his novels. There is an excellent Life by Lord Morley.

John Wesley (1703–1791). His Journal is very interesting reading for the student of the eighteenth century. The best brief biography is by C. T. Winchester.

Whitfield (1714–1770) was in America in 1737, and again 1739–1741, when he preached throughout the country, and again 1744–1748.

Page 230.

Henry Fielding. The following passages are suggested as suitable for reading in the class: from Joseph Andrews, Parson Adams's Forgetfulness, Book II, Chap. 2. From Tom Jones, Book XVI, Chap. V. Partridge at the Playhouse.

Page 235.

Earl of Chesterfield (1694–1773), politician, orator, author, and man of fashion. His "Letters to His Son" were published after his death

and give a characteristic worldly view of manners and morals. The Earl was probably not as much at fault in the matter of the dictionary as Johnson's letter implies.

Page 237.

His criticism was judicial or dogmatic, not appreciative. The next sentence in the text explains the "judicial or dogmatic" attitude. The appreciative critic seeks to interpret and enforce the impressions which an admired author makes upon him. Hazlitt, Lamb, and Ruskin are appreciative critics.

Page 238.

Boswell's Life. The best way to secure the interest of the class in this period is to dwell a while with this delightful book. Opened at random, it is sure to disclose an amusing or an informing passage.

Page 240.

Sentimental Comedy. Although this form of drama did not contribute much to English literature, it is of importance in the history of the theater. After its beginnings with Steele and Cibber, it flourished greatly, and along with its companion form, "domestic tragedy," had a notable development in France and Germany. In both forms, contemporary middle class life received realistic, sentimental, and moral treatment. The old restrictions of tragedy and comedy were broken down, and the modern drama was left free to discuss social problems. See Bernbaum's Drama of Sensibility.

Page 242.

Speech on Conciliation with America. Would this speech prove tedious to a class to which its importance as a plea for civil liberty had been explained?

Page 244.

Part played in English literature by political writers and orators. They have been equally prominent in American literature. The addresses of President Wilson are worthy successors of the literature of Burke, Hamilton, Jefferson, Webster, and Lincoln. It is well to remind the class occasionally that literature is not limited to fiction, verse, and the drama.

Page 246.

One of the Best Letter Writers. The teacher will enjoy Gray's letters included in the edition of his works by Edmund Gosse. Other enjoyable letter writers of this period are Lord Chesterfield, Horace Walpole. See Johnson's Eighteenth Century Letters and Letter

Writers, or Williams's English Letters and Letter Writers of the Eighteenth Century.

Elegy in a Country Churchyard. If the class have already read this poem, this will be a good opportunity to review their knowledge and impressions of it.

Page 248.

The Castle of Otranto will be interesting reading for the more advanced pupils, perhaps exciting their amusement more than their horror.

Additional Reading.

FICTION. The novels of Fielding, Richardson, Smollett, Sterne, Fannie Burney, Goldsmith's Vicar of Wakefield, Johnson's Rasselas Walpole's Castle of Otranto.

DRAMA. Sheridan's Rivals, School for Scandal, and The Critic. Fielding's Tom Thumb.

POETRY. The poems of Johnson, Goldsmith, Gray, Collins, Young, Shenstone, Macpherson, Chatterton.

PROSE. Johnson's Lives of the Poets. Burke's Reflections on the French Revolution, Goldsmith's Essays and "Life of Beau Nash," Wesley's Journal, Gibbon's Memoirs, Boswell's Life, and the Letters of Gray, Walpole, and Chesterfield.

The volumes on the different writers in E. M. L., and that on Goldsmith in the Great Writers Series may be recommended. Dr. Johnson's Life of Gray is interesting as showing the Doctor's attitude toward a poet of the new order; it may be compared with essays on Gray by Matthew Arnold, Lowell, and Leslie Stephen. Forster's Life of Goldsmith will be interesting to the teacher. Macaulay's Essays on Clive, Warren Hastings, Boswell's Johnson, Dr. Johnson, Mme. D'Arblay, and Goldsmith.

Seccombe's Age of Johnson is a good handbook for this period. Rousseau's Works and Lessing's Laökoon and his plays Minna von Barnhelm, and Emilia Galotti, Goethe's Werther and Götz von Berlichingen, and Schiller's Die Räuber are the chief books that indicate the beginnings of the Romantic Movement on the continent.

In addition to the books noted in the reading for the preceding chapter, the following have special value: Cross's Development of the English Novel, Raleigh's English Novel, Perry's Study in Prose Fiction, W. L. Phelps's Beginnings of the English Romantic Movement, Beers's English Romanticism in the Eighteenth Century, Seeley's Expansion of England.

CHAPTER XII

THE POETRY OF THE ROMANTIC PERIOD, 1785-1832

This period, one of the most important in human history, is also one of the great periods in English poetry. Its poetry, moreover, is still fresh and compelling in its appeal to readers today. The method of the teacher may therefore be quite different from that pursued in most of the earlier chapters. Then it was necessary to reconstruct the social and intellectual background in order that the pupil might understand and appreciate the literature. Here, the pupil may be first won by the poetry, and then through the poetry proceed to some understanding of the age.

Even the brief selections which can be included in the textbook are sufficient to suggest the new and wide realms of beauty that the poets are opening. The class may well pause over the significance of each quotation. Every word in the lines from the Prelude on page 256 deserves thoughtful study as an expression of the hopes of the new age. The new imaginative sympathy with nature speaks in the descriptions by Cowper (p. 259) and Coleridge (pp. 274, 275), and again in Wordsworth's magnificent lines from Tintern Abbey (p. 269). Auld Lang Syne (p. 263) shows Burns's imagination giving new life and heart to an old folk melody. The Solitary Reaper (p. 267) is analyzed as an example of Wordsworth's method and power. There are lyrics, each almost perfect in its own way, by Scott (p. 279) and Byron (p. 282), and the glorious closing stanza from Adonais (p. 289). Keats is represented by his last sonnet (p. 291), so pathetic and yet appropriate an end, and by that superb passage from Hyperion (p. 292), which is the very perfection of poetic workmanship. And in addition to these, there are a dozen other quotations, all touchstones of poetic appreciation, and some expressing in ever memorable phrase the vision and goal of the poetic imagination,

The light that never was on sea or land,
The consecration and the poet's dream.

The chapter in the textbook is then not merely a section in a history of literature but rather an introduction to poetry, a guide among the most beautiful and soaring peaks of the imagination. The teacher may prolong this excursion into this spacious wonderland of poetry, for after the pupil has recalled its beauties, there should be little difficulty in learning the biographical and historical landmarks.

The momentous events of the period should, indeed, be brought

clearly before the minds of the pupils in their proper relation to literature. The French Revolution, the Napoleonic Wars, and the Industrial Revolution are touched upon in the opening paragraphs of the chapter, and sufficient time should be taken to clarify the notions of the class on these topics. Detailed consideration is unnecessary; only the main facts are essential, but these should be in the possession of every high school student.

The French Revolution and the Napoleonic Wars have been given fresh interest and significance through the parallels which they offer with the Great War and the Russian Revolution. Their general course and results should be rehearsed; and then their relation to English literature will have definite meaning. That Wordsworth, Southey, and Coleridge were at first ardently in sympathy with the Revolution, and later became alarmed at its excesses and consequently averse to all measures of social and political reform; that all Tories, like Scott, feared a convulsion in England similar to that in France; that Byron, Shelley, Hazlitt, and Leigh Hunt are representatives of a radical movement that was only temporarily suppressed — these are important facts in the literary history of the period.

Although the Industrial Revolution does not have a manifest immediate effect on literature in this period, it has affected life and literature profoundly during the last century, and we cannot yet say what its outcome will be. The pupil ought to know something about James Watt and his steam-engine, about the meaning of modern industry and the factory system, and about the new social and economic problems which were thrust upon the nation. The teacher will do well to remember that henceforth we are dealing with the literature of an industrial nation — something new in the history of the world.

Page 256.

The quotation is from the Prelude, Book II. Note also the closing passage from Book 6, and the lines,

> *But Europe at that time was thrilled with joy,*
> *France standing on the top of golden hours,*
> *And human nature seeming born again.*

Page 257.

A definition of romanticism. The pupil should note that the preceding paragraph mentions some of the constituent elements of romanticism, and that this paragraph proceeds to define its essence, "the outcome of giving freedom and importance to the individual imagination."

It may be well to recall the definition of the medieval romances given on pages 25, 26 of the textbook and the paragraph on page 36

which indicates their importance in modern literature. The term "romantic" is variously used, but just as it is sometimes applied to medieval literature in contrast to classical, so it has been generally applied to the period of 1780–1830 in contrast to the neo-classical era which preceded. For neo-classicism, see pages 191–193.

Page 266.

the Gods approve etc., from Laodamia.

Page 269.

The quotation is from Elegiac Stanzas, Suggested by a Picture of Peele Castle in a Storm.

Page 278.

Lyric Verse. See definition page 157.

Additional Reading. The chief poets of the period are available in many editions, and there seems no advantage in supplying further directions for reading. The Athenæum Press Series (Ginn) contains carefully annotated selections from Cowper, Burns, Wordsworth, Shelley, Keats, and Landor. Other excellent collections are the Golden Treasury Series for Wordsworth (ed. by Matthew Arnold), Keats, and Landor, Holt's English Readings for Byron. Single volume editions of most of the poets are found in the Globe, Cambridge, and Aldine editions.

The best brief history of the literature of this period is The Age of Wordsworth by C. H. Herford (Macmillan). This admirable manual should be known by every teacher. The period is covered in full detail in the first two volumes of Oliver Elton's Survey of English Literature, 1780–1880. Main Currents of Nineteenth Century Literature by G. Brandes is an extensive study of European literature. W. A. Neilson's Essentials of Poetry is helpful in this period. Other special books are, Beers's English Romanticism in the Nineteenth Century, Symons's Romantic Movement in English Poetry, Dowden's French Revolution and English Literature, Saintsbury's History of Nineteenth Century Literature, C. E. Vaughan's Romantic Revolt, Omond's Romantic Triumph, C. Cestre's La Revolution française et les poètes anglais, Crabb Robinson's Diary, and Hazlitt's Spirit of the Age.

In addition to chapters in the histories by Cheyney, Gardiner, Hayes, Traill, et al., the following special works may be noted: Cheyney's Industrial and Social History of England, Carlyle's French Revolution, Trevelyan's Early Life of Charles James Fox, Morley's Edmund Burke. The English Village by Julia Patton treats of the village in literature as well as in fact, 1750–1850.

For individual authors, notable standard editions or biographies and

a few essays are noted. Full bibliographies are found in the Cambridge History.

BURNS. Centenary Ed. 4 vols. Essays by Carlyle, Stevenson (Familiar Studies), Hazlitt, Arnold, Henley (in Centenary and Cambridge Eds.). Burns, How to Know Him, by W. A. Neilson.

BYRON. Life and Letters by Prothero and Coleridge (12 vols.). Trelawney's Recollections of Shelley and Byron. Essays by Hazlitt, Macaulay, Arnold, and Swinburne.

COLERIDGE. Life by J. D. Campbell (also Memoir in Globe Ed.), Brandl's Coleridge and the English Romantic Movement, Essays by Hazlitt (My First Acquaintance with Poets), Lamb (Christ's Hospital), De Quincey, Lowell (Democracy and Other Essays), Dowden, Saintsbury, Woodberry, Swinburne; chapter on Coleridge in Carlyle's Life of John Sterling.

COWPER. Life by Goldwin Smith (E. M. L.). Essays by Leslie Stephen. Bagehot, Sainte-Beuve, Birrell. Correspondence, ed. by T. Wright (4 vols.). Cowper's letters are delightful reading.

CRABBE. Essays by Hazlitt (Spirit of the Age), Leslie Stephen, Saintsbury.

KEATS. Complete Works (and Life) by Forman (4 vols.) and de Selincourt. Essays by Arnold, Lowell.

SCOTT. Life by Lockhart (5 vols.). Essays by Bagehot, Hazlitt, Stevenson (A Gossip on Romance), Swinburne, Stephen.

SHELLEY. Centenary Ed. by Woodberry (4 vols.). Essays by Arnold, Stephen, Bagehot, Woodberry, More.

SOUTHEY. The Early Life of Robert Southey, by William Haller. Essays by Hazlitt, Stephen, De Quincey (Reminiscences of the Lake Poets), Landor's Imaginary Conversations (Southey and Landor).

WORDSWORTH. Poetical and Prose Works with Dorothy Wordsworth's Journal, ed. by Knight. Early Life (trans.) by E. Legouis. Raleigh's Wordsworth, Winchester's Wordsworth, How to Know Him, J. C. Shairp's Studies in Poetry and Philosophy. Essays by Hazlitt (Spirit of the Age, and My First Acquaintance with Poets), De Quincey, Arnold, Lowell, Pater (Appreciations), L. Stephen, Bagehot, Coleridge (Biographia Literaria), A. C. Bradley, A. H. Clough, Knight's Through the Wordsworth Country, Rawnsley's Literary Associations of the English Lakes.

CHAPTER XIII

PROSE OF THE ROMANTIC PERIOD, 1786-1832

Of the writers for periodicals grouped together in this chapter, all are men of unusually interesting personality, and the writings of Charles

Lamb should win their way to many a boy and girl. With writers of such marked peculiarities as Lamb, De Quincey, and Landor, it is not wise, however, to force the pupil's admiration. The teacher certainly need not suppress his own enthusiasm for a favorite writer, but he can scarcely expect all of the class to share his preferences.

Of the novelists, only two deserve to be read by everyone, Jane Austen and Walter Scott. Miss Austen requires a certain fineness of intelligence on the part of girls and a tolerant breadth of mind on the part of boys. Perhaps the reading aloud by the teacher of one or two of the more humorous chapters will help the class to an enjoyment of her inimitable pictures of human nature. Scott is a great figure in English literature, possibly the greatest after Shakespeare and Milton, and he should be studied as a creative genius who is one of the glories of his race. It is highly important that at some time in the course the class should read one of Scott's novels under guidance.

These novels unquestionably offer stumbling blocks for the youthful reader of today, such as the slow beginnings, the use of matter which has been familiarized in a thousand imitations, and the careless and sometimes heavy style. Then they resume history unfamiliar even in its outlines to most American boys and girls. The pupil must face the necessity of reading about history as well as about love and adventure before he is prepared to get the full enjoyment from Ivanhoe or Quentin Durward. It would be worth while to find out just what difficulties and impediments the various members of the class find in a single chapter of one of the historical novels. If these were cleared away, perhaps the ensuing chapters would require little assistance.

Page 301.

The Edinburgh Review. If possible, members of the class should be shown copies of this and other early periodicals. A discussion of the importance of periodicals today will help to fix the significance of these pioneers.

Page 301.

William Cobbett. Other vigorous and popular radical writers were Horne Tooke and Tom Paine. The important thing to impress on the class is that through the interest in political reform and through the extension of the periodicals, the reading public was becoming greatly enlarged.

Page 302.

His Method of Criticism. See page 237 and the note in the Manual.

Page 303.

Coleridge and Appreciative Criticism. Passages from the Biographia Literaria might be read to the class, especially from the criticism of Wordsworth's poetry.

Page 305.

The one man in England, etc. See Lamb's Letters, for the years 1798 and 1800.

Page 306.

Lamb as a Romanticist. Compare this paragraph with the definition of romanticism on pp. 257, 258 and the note in the Manual.

Page 307.

Lamb was a letter writer. Read, for example, the letters To Manning, March 17, 1800; To Coleridge, no date, end of 1800; To Manning, Nov. 15, 1805; To Mrs. Kenney, Sept. 11, 1822; To Mr. Patmore, July 19, 1827.

Page 308.

Essay on Roast Pig. These concluding paragraphs of the Essay are sometimes omitted in school editions, perhaps because of their whimsicality and extravagance, but they show Lamb at his best.

Page 315.

Sandford and Merton, one of the first stories for boys; do any American boys read it now?

Page 317.

A Master of Realism. Realism is explained in the following paragraph. In narrative, whether the novel, drama, or poetry, the terms romance and romantic are often used in opposition to realism and realistic. The romance or romantic narrative does not keep to "commonplace things and characters" but deals with the strange, foreign, marvellous, or ideal.

Page 323.

King of Romancers. There is no doubt that Scott was King of romancers, i.e., of makers of romances. It is not so clear that he shared all the qualities which make up romanticism (see pp. 257, 258).

Additional Reading. See lists for the preceding chapter. C. T. Winchester's Group of English Essayists, Cross's Development of the English Novel, Bliss Perry's Study of Prose Fiction, and Raleigh's English Novel may be noted. See Vol. XII of the Cambridge History for essays on the Reviews and Magazines and on Lesser Novelists of this period.

COLERIDGE. See bibliography for preceding chapter. The Essays

and Lectures on Shakespeare, etc., are in Everyman's Library, the Biographia Literaria is in Everyman's and Bohn's. Coleridge's Literary Criticism (Oxford) with introduction by J. W. MacKail.

DE QUINCEY. Collected Writings ed. Masson (14 vols.). Life by A. H. Japp. Selected Essays ed. by Sir G. Douglas, by C. Whibley, by M. H. Turk (Athenæum Press). Essays by Hogg, Saintsbury, Stephen. See W. Minto's Manual of English Prose Literature for study of his style. See also De Quincey's Autobiographical Sketches and Confessions.

HAZLITT. Works, ed. Waller and Glover (12 vols.). Memoirs by W. C. Hazlitt. Several volumes are in the Bohn, Everyman and Temple Classics series. Selections, ed. by J. Zeitlin (Oxford Press), by W. D. Howe (Ginn & Co.). Essays by Birrell, Paul E. More, Saintsbury, Stephen.

HUNT. Selections: Essays, ed. A. Symons; Essays and Poems, ed. R. B. Johnson; Dramatic Essays ed. W. Archer and R. W. Lowe. Essays by Hazlitt (Spirit of the Age), Macaulay, Saintsbury.

LAMB. Life and Works, ed. by Ainger. Works of Charles and Mary Lamb, ed. E. V. Lucas. Life by Ainger in E. M. L. Series, Life by E. V. Lucas. Essays by Birrell, De Quincey, Pater, Woodberry.

LANDOR. Works ed. C. G. Crump (10 vols.). Selections, ed. Clymer (Holt), Ed. S. Colvin (Golden Treasury). Life by Colvin in E. M. L. Series. Essays by De Quincey, Saintsbury, Stephen, Swinburne, Woodberry.

JANE AUSTEN. Life by Goldwin Smith in Great Writers Series. Life and Letters by W. and R. B. Austen-Leigh, 1913. Essays by A. C. Bradley (English Association), by Howells (Heroines of Fiction), by A. A. Jack on the Novel as illustrated by Scott and Miss Austen.

MARIA EDGEWORTH. Life and Letters by A. J. C. Hare.

SCOTT. See list in preceding chapter. For a full bibliography see the Cambridge History, Vol. XII.

CHAPTER XIV

MID-NINETEENTH CENTURY PROSE

In the mid-nineteenth century we find literature dealing with subjects of intense ethical and social interest to us today. The difficulties in attaining a historical point of view which have often been felt in the earlier periods are here minimized. Nevertheless, the teacher

must remember that nearly a century has elapsed since Carlyle and Macaulay began to write and that the subjects which they discuss and the conditions of life which they reflect require a certain amount of explanation if their writings are to have their full meaning and importance for young readers of the present. For this reason the opening pages of the chapter in the HISTORY pay especial attention to the indication of the changes and movements which mark the beginning of a distinctive epoch in literature, politics, and industry with the passing of the Reform Bill in 1832.

The very headings used in these introductory pages are sufficient to suggest the range and significance of the characteristic changes that mark the Victorian epoch. Political Reform, Industrial Revolution, Problems of Government, Religion and Science, Changes in Literature, Ethical Interest — these topics open paths of study that may extend clear through the century and even beyond the present. In no period, indeed, are the connections between literature and social and ethical movements stronger or more varied. In no period is the teacher of the history of English literature concerned with a wider expanse of human activity or engaged in a more vital interpretation of the progress of civilization.

It is impossible to obtain a real comprehension of the literature of the period, whether poetry, fiction, or prose, without an intelligent interest in the modern movements of Democracy, Industry, and Science, which have so greatly stirred men's minds and changed their lives. Through literature, on the other hand, we may arrive at a varicolored but comprehensive picture of this age so beset with problems and innovations. For the young student, the statement of generalizations should always be accompanied by concrete examples. The building of the first railway, the use of steam in printing, the account of an industrial town as found in Mrs. Gaskell's Mary Barton or Dickens's Hard Times — these are some concrete details which may indicate the new world of industry. The progress of science may be recalled by a summary of some of the matters of common scientific information in geography, hygiene, and electricity, which were unknown a century ago. The constant advance in efforts for human welfare that have marked the growth of democracy may be indicated by the reform in prisons, in the conditions of employment in factories and mines, in education and in other specific fields. The student should understand that, whatever we may think of their remedies, Carlyle and Ruskin were dealing with real conditions, and that Dickens and Thackeray were presenting actual life under the guise of fiction.

Of the prose writers Carlyle is the most difficult to read, yet in

every way the most representative of the period. His long life covers the entire period, and the influence of both his books and his personality was felt by most every writer of the mid-century. Considerable space is therefore given to both his life and his ideas; and the teacher may well give especial attention to such of his writings as are read by the class. The Essays on Burns and Boswell's Johnson, and Heroes and Hero Worship are well adapted for younger readers, but Past and Present is the book most indicative of the new interests and problems of the period.

In Carlyle, and indeed in all the prose writers of this period, the reader of today finds suggestions, exhortation, inspiration, rather than sure guidance. The social, political, ethical, and religious subjects which they discuss are still being debated today. We have not yet found complete solutions. It is not desirable to encourage pupils to expect gospel truth in all the utterances of Carlyle, Ruskin, or the others. The teacher should, however, lead pupils to realize that in these great writers we find not merely the reflection of conditions a half-century and more ago but also a light on the most vital problems that thinking men are facing today.

Page 324.

Mrs. Carlyle's Letters are delightful reading.

Page 329.

The Chartist Agitation. See Carlyle's Essay on Chartism.

Page 334.

Sartor Resartus. This is difficult reading, but certain chapters or passages might well be read aloud to the class. There is an excellent edition, with introduction and notes, by Professor Macmechan in the Athenæum Press Series.

Page 336.

Cheyne Road pronounced Shā′ nē.

Page 338.

Past and Present may be read by advanced classes, and should be recommended for future reading by all.

Page 341.

Macaulay. Macaulay's life has been admirably told in Trevelyan's biography. The class would be interested in the account of his boyhood and in some of his boyish letters.

Page 342.

Lays of Ancient Rome. How many of these are known by the class?

Page 343.

As every school boy knows. An interesting exercise is to take a passage from one of the essays and test your knowledge of all the persons and books referred to. A good test passage is that in the essay on Warren Hastings, describing the trial and beginning "The place was worthy of such a trial." If the reader knows something of all the persons mentioned in this paragraph he has a pretty good picture of the England of 1788.

Page 346.

Autobiography. Passages describing his boyhood and education will interest the class.

Page 350.

Time and Tide is perhaps the book that best supplies a general view of Ruskin's ideals for society.

Page 351.

Praeterita contains very charming reminiscences of his boyhood.

Page 354.

The Scientists. The class should be familiar with some of Huxley's essays. The teacher will find Darwin's Life and Letters most interesting.

Additional Reading. Hugh Walker's Age of Tennyson and Saintsbury's History of Nineteenth Century Literature are brief manuals. Chesterton's Victoria Age is interesting and suggestive. Thorndike's Literature in a Changing Age discusses the literature with reference to various changes in life and thought. Walker's Literature of the Victorian Era, Mrs. Oliphant's Literary History of England in the Nineteenth Century, Brownell's Victorian Prose Masters, and Elton's Survey of English Literature, 1780–1880, vol. 3 and 4, are general surveys of the literature of the period.

McCarthy's History of Our Times, Charles Knight's History of England, C. D. Hazen's History of Europe from 1815, H. Martineau's History of England 1816–46. Sir Sidney Lee's and L. Strachey's Queen Victoria, C. Beard's Industrial Revolution, J. S. Hobson's Evolution of Modern Capitalism, A. Toynbee's Industrial Revolution, J. H. Rose's Rise of Democracy, Traill's Social England, vols. V and VI, John Morley's Life of Cobden (2 vols.), are a few of the many books dealing with the social, industrial, and political background.

The period is rich in biography. Ruskin's Praeterita, Mill's Autobiography, Newman's Apologia pro Vita Sua, A Life of Robert Owen, written by himself, Harriet Martineau's Autobiography, and Lord Morley's Recollections are notable autobiographies. Among important

biographies are those of Carlyle by Froude, Macaulay by Trevelyan, Tennyson by his son, Darwin by his son, William Morris by Mackail, Dickens by Forster, Cobden and Gladstone by Morley, and Disraeli by Moneypenny.

The following books are suggested for the teacher:

CARLYLE. Essays on Burns, Boswell, Characteristics, Chartism, Sartor Resartus, Past and Present, Heroes and Hero Worship, The French Revolution, John Sterling, Reminiscences.

MACAULAY. Essays, History of England.

NEWMAN. Apologia pro Vita Sua, Idea of a University.

MILL. Autobiography, Essay on Liberty, The Subjection of Women.

RUSKIN. Praeterita, Modern Painters (especially first two volumes), Time and Tide, Fors Clavigera (passim).

MATTHEW ARNOLD. Essays on Criticism, first and second series, Culture and Anarchy, On Translating Homer, American Addresses.

THE SCIENTISTS. Darwin, Voyage of the Beagle, Origin of Species. Huxley, Lay Sermons, American Addresses.

OTHER WRITERS. Walter Pater, Appreciations, Renaissance, Marius the Epicurean.

In the following notes the chief biography and a few important critical books and essays are listed.

CARLYLE. Froude's Carlyle (4 vols.) has occasioned much controversy, but is the main source of information. Correspondence of Carlyle and Emerson, ed. Norton (6 vols.), Letters of Jane Welsh Carlyle. Letters and Reminiscences, ed. Norton (6 vols.). Essays by Birrell (Obiter Dicta), Brownell (Victorian Prose Masters), Lowell, Masson, Mazzini, B. Perry, Carlyle, How to Know Him.

MACAULAY. Life and Letters by Trevelyan (2 vols.). Essays by Arnold, Bagehot, Harrison, Morley, Saintsbury, Stephen.

NEWMAN. Apologia. Church's Oxford Movement, Hutton's Cardinal Newman, Fitzgerald's Fifty Years of Catholic Life and Progress. Essays by Gates (Three Studies in Literature), Shairp (Studies in Poetry and Philosophy).

MILL. Autobiography. Stephen's English Utilitarians. A. Bain, J. S. Mill, a criticism. Essays by Morley, Harrison (Tennyson, Ruskin, Mill, and other Literary Estimates).

RUSKIN. Life by E. T. Cook. Praeterita, autobiographical. Life (E. M. L.) by Harrison, Essays by Hobson, Alice Meynell, Saintsbury, Stephen, Waldstein.

ARNOLD. Letters ed. by Russell. Life (E. M. L.) by Paul. Essays by Birrell, Brownell, Gates (Three Studies in Literature), Hutton, Stephen, Woodberry, Sherman, Arnold, How to Know Him.

DARWIN. Life and Letters, including an autobiographical chapter.
HUXLEY. Life and Letters by his son. Lay Sermons. Collected Essays, 9 vols.
PATER. Life (2 vols.) by T. Wright. Life by A. C. Benson (E. M. L.).

CHAPTER XV

MID-NINETEENTH CENTURY POETRY, 1832-1881

There are few writers in our literature with whose work the class can better afford to linger than with Tennyson's. Surety of art and loftiness and sanity of ideas characterize nearly all of his poetry, and yet there is little that lies beyond the appreciation of younger readers. Next to Shakespeare and Scott he offers the largest volume of literature of a high rank which high school pupils should enjoy. His poems can be appreciated both for their individual merits and also as parts of a life-work that reveals mastery of art and that touches on all the great movements in the thought of the time.

Page 365.

His next volume — in 1842. This contained Locksley Hall, Ulysses, Morte D'Arthur, Break, break, break, and many other of his best known poems which should be read by the class. Recall other famous volumes of miscellaneous poetry — Tottel's Miscellany, Burns's volume of 1786, The Lyrical Ballads, and Keats's Poems of 1820.

Page 368.

idea of a perfect gentleman. Compare what is said on page 101 of Spenser's purpose in the Faerie Queene "to fashion a noble gentleman," and the remarks on page 29 on the ideal of a gentleman fostered by chivalry. The class may recall model gentlemen in Chaucer's Prologue, and in modern fiction.

Page 369.

The quotation may be studied as an example of the skilful suiting of sound to sense. What consonant sounds are employed to suggest the rough journey? What consonants and vowels to suggest the sudden view of the lake?

Page 371.

Browning's work as a whole is not so well suited to the appreciation of the class as Tennyson's. Attention may be focussed on the understanding and enjoyment of the few poems recommended.

Page 387.

Summary. In connection with this paragraph, notice may be taken of some of the "Topics for Oral and Written Composition" given on page 389, e.g., "The Lyrics I Like Best in Tennyson." It is often worth while to ask pupils to select a favorite poem or a favorite character and then to give the reasons for their choice. Such an exercise with discussion in the class might be a good method of reviewing this chapter on Victorian poetry.

Additional Reading. To the general works named for the preceding chapter the following may be added: Stedman's Victorian Poets, Walker's Greater Victorian Poets. The discussions in the textbook afford sufficient guide for extended reading.

TENNYSON. Alfred Lord Tennyson, A Memoir by his son, is the standard life. A shorter form of this memoir is printed in the Globe Ed. See also, Mrs. Thackeray Ritchie's Tennyson and His Friends, Napier's Homes and Haunts of Tennyson, Rawnsley's Memories of the Tennysons, Stopford Brooke's Tennyson, His Art and His Relations to Modern Life, Luce's Handbook to Tennyson's Works, Macallum's Tennyson's Idylls of the King and the Arthurian Story, Sneath's Mind of Tennyson, VanDyke's Poetry of Tennyson, Harrison's Tennyson, Ruskin, Mill, Bradley's Commentary on In Memorian, Bagehot's Literary Studies (Vol. 2), Andrew Lang's Alfred Tennyson.

BROWNING. Life and Letters by Mrs. Sutherland Orr, The Love Letters of Robert Browning and Elizabeth Barrett Browning, 1895–6, The Love Letters of Robert Browning and Elizabeth Barrett Browning, 1899–. Lives by Chesterton (E. M. L.), by W. Sharp (Great Writers). Mrs. Orr's Handbook to the Works of Browning is the best guide book. Other manuals are Symons's Introduction to the Study of Browning, Corson's Introduction to the Study of Browning, Brooke's Poetry of Robert Browning, Phelps's Browning: How to Know Him, Cooke's Browning Guide Book, Berdoe's Browning Cyclopedia, Herford, Robert Browning. Essays by Bagehot (Literary Studies, Vol. 2), Birrell (Obiter Dicta), Chapman (Emerson and Other Essays), Dowden, Forster, Hutton, Jacobs (Literary Studies), Stedman.

MRS. BROWNING. Life by J. H. Ingram. For Letters, see Browning.

ARNOLD. See Bibliography for the preceding chapter.

CLOUGH. Arthur Hugh Clough by J. I. Osborne (Constable). Essays by Bagehot, Brooke, W. H. Hudsom, Hutton.

DANTE GABRIEL ROSSETTI. Works (2 vols.). Selections in Golden Treasury Series. W. M. Rossetti's Ruskin, Rossetti and Pre-Raphaelitism and his D. G. Rossetti: His Family Letters, with Memoir. Wm.

Sharpe's Dante Gabriel Rossetti, a record and a study. Essays by Brooke, Myers, Pater, Swinburne.

CHRISTINE ROSSETTI. Christine Rossetti by H. T. M. Bell. Family Letters, ed. by W. M. Rossetti.

WILLIAM MORRIS. Life by J. W. Mackail. Collected Works (24 vols.). Early Romances in Everyman's. Life by Alfred Noyes (E. M.L.), William Morris, a critical study by John Drinkwater. Essays by Symons, Dawson (Makers of Modern English).

SWINBURNE. Complete Works (Chatto and Windus). Life by Edmond Gosse. Letters ed. by Edmond Gosse. Selections (Rivington, Belles Lettres). Essays by Lowell, Saintsbury, Drinkwater, Mackail, Woodberry.

JAMES THOMSON. Dobell's Laureate of Pessimism.

EDWARD FITZGERALD. Letters and Literary Remains (3 vols.) ed. W. A. Wright.

CHAPTER XVI

MID-NINTEENTH CENTURY FICTION

Of the literature in the fields covered by this chapter and the next, the average student will probably read a larger amount than of that represented by all the rest of this book. Further, the bulk of printed matter in these two groups is incomparably larger than in any other; and it is important to point out that the scale of treatment here employed is inevitably much smaller even than in the rest of the nineteenth century. The gradual increase in amount of publication which has been traced throughout the volume is still going on at an accelerated pace. Writing for publication, once a very rare accomplishment, is now liable to be enjoyed in by almost anyone. The selection of what is likely to prove permanent was never so difficult. Many of the novels of this period, however, now seem well established among the classics of our literature. The list on page 413 has been selected with care, but it is of course open to modification by the teacher.

Page 397.

Children in His Novels. Let the class recall some of the children in English literature. Although there are a few notable examples in Shakespeare, children are not numerous until the Romantic Movement and the poetry of Blake and Wordsworth. Note what is said on pages 405-6 in regard to George Eliot's treatment of Tom and Maggie. Attention has been called to books for children, to Pilgrim's Progress, Robinson Crusoe, and Gulliver's Travels. It will also be noted that

many additions to this class are to be found among nineteenth century novels; *e. g.*, Tom Brown's School Days, and Alice in Wonderland.

Page 400.

his ideal was the English gentleman. Compare what is said of Tennyson's King Arthur on page 368 and the note in the Manual.

Page 412.

romances of past times or foreign lands. The realistic novel on the contrary usually keeps to the present and familiar. See note to page 424.

Additional Reading. To the general works listed in the Manual for chapter XIV, the following may be added: Cazamian, Le Roman social en Angleterre (1830–1850), Cross, Development of the English Novel, Scarborough, The Supernatural in Modern English Fiction (Putnam), Russell, Satire in the Victorian Novel (Macmillan), Phillips, Dickens, Reade, and Collins, Sensation Novelists (Columbia University Press), Cambridge History, Vol. XIII, The Political and Social Novel.

DICKENS. Life by Forster. Gissing's Charles Dickens. Chesterton's Charles Dickens. Fitzgerald's The History of Pickwick. F. G. Ritton, Dickens and his Illustrators. Essays by Bagehot, Harrison, Lang, Saintsbury.

THACKERAY. Life by Merivale and Marzials (2 vols.). Life by Trollope (E. M. L.). Life by Leslie Stephen (D. N. B.). Chapters from some memoirs, by Mrs. Thackeray Ritchie. Works (20 vols.) ed. Merivale, 1901–7. The History of Punch by M. H. Spielman.

GEORGE ELIOT. Life by J. W. Cross. Life by L. Stephen (E. M. L.). George Eliot, a critical study, by G. W. Cooke. Essays by Dowden, Hutton, James (Partial Portraits), Myers, Saintsbury.

GEORGE MEREDITH. Letters, ed. by his son, 2 vols. Sir J. M. Barrie, George Meredith. J. W. Beach, Comic Spirit of George Meredith. G. M. Trevelyan, The Poetry and Philosophy of George Meredith, R. Le Gallienne, George Meredith. Essays by W. C. Brownell (Victorian Prose Masters). W. E. Henley (Views and Reviews). Dowden (New Studies).

THOMAS HARDY. Johnson's Art of Thomas Hardy. Windle's Wessex of Thomas Hardy. Dawson's Makers of English Fiction.

DISRAELI. Sybil, Coningsby. Henrietta Temple, Life by Moneypenny (6 vols.).

THE BRONTË SISTERS. Mrs. Gaskell's Life of Charlotte Brontë (Everyman's). F. A. Leyland, The Brontë Family. C. K. Shorter's Brontës and Their Circle. Essays by May Sinclair, Stephen, Swinburne.

CHARLES KINGSLEY. Alton Locke, Yeast, Hypatia, Two Years Ago, Westward Ho, Letters and Memoir, reprinted in Life and Works, 19 vols.

MRS. GASKELL. Cranford, Mary Barton, North and South, Ruth. Letters, ed. C. E. Norton.

CHARLES READE. Peg Woffington, The Cloister and the Hearth, Never Too Late to Mend, Griffith Gaunt, Hard Cash, Put Yourself in his Place. Charles Reade, a Memoir, by C. L. and C. Reade.

ANTHONY TROLLOPE. Barchester Towers, Framley Parsonage, Can You Forgive Her? The Last Chronicles of Barset, Autobiography, Essays by Henry James (Partial Portraits), George Saintsbury, L. Stephen.

SAMUEL BUTLER. Erewhon, The Way of All Flesh, Erewhon Revisited. Life (2 vols.) by Henry F. Jones.

BULWER LYTTON. The Caxtons, The Last Days of Pompeii, Life by Lord Lytton.

WILKIE COLLINS. The Moonstone, The Woman in White. Phillips's Dickens, Reade, and Collins.

CHAPTER XVII

ENGLISH LITERATURE IN THE TWENTIETH CENTURY, 1881-1914

The INTRODUCTION to this chapter calls attention to some of the chief events and main characteristics of the period. Rather more space is given to the introduction here than in other chapters because its material is of immediate as well as of historical interest. It raises issues and questions of vital import to young Americans. They are reminded that the conditions of the production and the distribution of literature have been changed by the progress of invention and by the vast increase in communication and transportation. Instead of wandering from court to court, like the ancient minstrel, the poet or orator of today may speak his message at once to almost the whole world. Every interest and occupation of that great world, on the other hand, becomes a possible theme for the imagination of poet or story-teller. Literature must needs reflect the ever increasing interests of civilized mankind. Our knowledge widens and our means of acquiring knowledge multiply. There is much more to learn now than ever before and there is much more to do, but literature, even more than ever before, offers a main road to knowledge and a helpful guide to right action.

Page 416.

Indications of a New Period. The many events and persons men-

tioned in this brief paragraph may receive some further description from the teacher.

Page 418.

The Great War. The lines from Tennyson's Locksley Hall, published in 1842, have often been quoted as prophetic. But parts of the prophecy have not yet been fulfilled.

Page 419.

juvenile literature. See the note on page 397. See also what is said on page 221 of Robinson Crusoe, and recall Goldsmith's work as a writer for children (page 239).

Page 420.

Stevenson. The standard Life is by Graham Balfour; Letters, ed. Colvin (4 vols.); Memories of Vailima by Osborne and Strong. See also W. Raleigh's Robert Louis Stevenson, F. Swinnerton's Robert Louis Stevenson and Essays by H. James (Partial Portraits), L. Stephen, J. J. Chapman (Emerson and Other Essays) and A. Symons.

Page 424.

A Creator of Romance. Cf. Stevenson's Gossip on Romance. The words, romance, romantic, and romanticism are variously and sometimes loosely used. The medieval romances are defined on pages 25, 26 with a further word on page 36 on their importance as "the beginning of the great stream of modern romantic narrative." On page 317, there is a definition of realism in fiction, and the accompanying note explains the distinction between realistic and romantic narrative. On page 412 and in the note attention is again called to this distinction. Romantic narrative usually goes to past times or foreign lands in search of the strange, marvellous, or heroic. Stevenson is a writer of romance.

Other meanings of romantic and romanticism are set forth on page 257 where the terms are explained as they are applied to a period of literature or to the outstanding qualities of that period. See also the notes on page 257 and 328. Stevenson is both a maker of romances and a follower of the traditions of the Romantic Period.

Page 424.

"renaissance of wonder." See pages 272–274 on the poetry of Coleridge for a description of the qualities which have justified this phrase as applied to the effect of the poetry of the Romantic Period.

Page 431.

Henry James. See Letters of Two Brothers.

Page 432.

Neither romanticist nor realist. See note on page 424.

Page 433.

Wells as Teacher. Wells's Outline of the History of the World appeared while the Manual was in preparation.

Page 434.

The Drama. A full survey of the modern drama is given by F. W. Chandler, Aspects of Modern Drama. See also A. Henderson's Changing Drama, L. Lewisohn's Modern Drama, and W. L. Phelps's Essays on Modern Dramatists. Useful collections are The Chief Contemporary Dramatists, ed. by T. H. Dickinson and The Masterpieces of Modern Drama, ed. by Pierce and Matthews.

Page 435.

John Synge. The best life of Synge is John Millington Synge by Maurice Bourgeois. See also Lloyd R. Morris's Celtic Dawn.

Page 436.

The joy that Synge had in mind. Recall to the class the lines quoted from Keats on page 292 and the paragraph on page 288 in regard to the imagination.

Page 444.

Conclusion. The Conclusion to the chapter not only sums up the characteristics of the literature of this period but also recalls the ideals to which English literature continues dedicated after its many centuries of service. The reader who has followed our survey of the long activity and great achievements of this literature from its humble beginnings fifteen hundred years ago should be prepared to appreciate the significance of our closing paragraph which glances at the future. Civilization today is more than ever dependent upon books. No man can be truly and highly civilized who has not an acquaintance with the literature of the past and an interest in the literature of the future.

Additional Reading. The discussion in the textbook affords many suggestions for further reading. Some suggestions as to biographical and critical material are made in the preceding notes. Since most of the authors mentioned in this chapter are still writing, it is impossible to give references to complete editions, biographies, or criticisms. Some of the authors and books of this period are discussed in the critical and historical volumes listed for Chapters XIV, XV, and XVI. See Thorndike's Literature in a Changing Age for a discussion of various literary movements still in progress. Warner's Library of the World's Best Literature (revised University Ed.) contains selections from and critical essays on many of the writers, also articles on Twentieth Century Drama, Fiction, and Poetry. Stuart Sherman's On Contemporary Literature discusses various writers.

GENERAL BIBLIOGRAPHY

The General Bibliography in the textbook contains lists of Collections — general, and by periods; of Texts in cheap reprints; of Histories and of Biographies. Lists for reading are given at the close of each chapter in the textbook; and additional lists of reading and of critical and biographical material are supplied in the Notes in the Manual. The following lists include some books already mentioned.

Histories of English Literature.

The Cambridge History of English Literature, 14 volumes (Macmillan). The most extensive and comprehensive history. Its bibliographies afford the best general guide to scholarship and criticism.

Ten Brink's Early English Literature (to Wyclif), 3 vols. (Holt).

Courthope's History of English Poetry.

Garnett and Gosse's Illustrated History of English Literature (Macmillan). Valuable for its many illustrations.

Morley's English Writers, 11 vols. (Cassell). Not up to date but with many quotations from writers through the Elizabethan period.

Taine's English Literature. A brilliant though unreliable survey by a French critic.

Jusserand's Literary History of the English People, 3 vols. (Putnam).

Chambers's Encyclopedia of English Literature, 3 vols., new ed., illustrated (Lippincott), with many selections.

Handbook of English Literature, ed. Prof. Hales (Macmillan), Age of Alfred, Age of Chaucer, etc., 9 vols.

The Types of English Literature, ed. W. A. Neilson (Houghton). The Popular Ballad, by F. B. Gummere, Literature of Roguery, by F. W. Chandler, Tragedy, by A. H. Thorndike, Lyric, by F. E. Schelling, etc.

Periods of European Literature, ed. by George Saintsbury, 12 vols. (Scribners).

The Channels of English Literature (Dutton). English Lyric Poetry, by E. Rhys; The Novel, by G. Saintsbury; The Drama, by F. E. Schelling, etc.

Special histories, such as A. W. Ward's History of English Dramatic Literature (3 vols.), E. K. Chesterton's Medieval Stage (2 vols.), W. Creizenach's Die Geschichte des neueren Dramas (vol. 4 has been translated into English), G. Saintsbury's History of Criticism (3 vols.), George Brandl's Main Currents in Nineteenth Century Literature,

Oliver Elton's Survey of English Literature, 1780–1880, have usually been mentioned in the Notes in the Manual.

Literary Criticism.

Reference in the Notes has frequently been made to particular essays in the following volumes of literary essays.

Dr. Johnson, Lives of the Poets.
Hazlitt, Lectures on the English Poets. Essays.
De Quincey, Literary Essays.
Arnold, Essays in Criticism.
Lowell, Among My Books. Literary Essays.
Dowden, Studies in Literature, Transcripts and Studies.
Stephen, Hours in a Library.
Birrell, Obiter Dicta. Res Judicatae.
Pater, Appreciations.
Mackail, The Springs of Helicon.
P. E. More, Shelburne Essays.
Saintsbury, Corrected Impressions.
Woodberry, Makers of Literature.
Bagehot, Literary Studies.

Literary Art.

The list is fairly representative of recent books on poetry, and includes a few on drama and fiction.

Alden, R. M., English Verse, N. Y., 1903. An excellent manual. An Introduction to Poetry, N. Y., 1909.
Babbitt, Irving, The New Laokoon. N. Y., 1910.
Bradley, A. C., Oxford Lectures on Poetry. London, 1909.
Eastman, Max, The Enjoyment of Poetry. N. Y., 1913.
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